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### LITERATURE.

*Daniel Deronda.* By George Eliot. (Edinburgh and London: W. Blackwood & Sons, 1876.)

INDEPENDENTLY of its interest as a mere story and as a vehicle for reflections, *Daniel Deronda* is eminently interesting, because it presents in a fresh and brilliant light the merits as well as the faults of its writer—merits and faults which are here sharply accentuated, and are not, as is too frequently the case, blurred and confused by the wearing of the plate. Both classes of peculiarities should be by this time pretty well known to the student of English letters. On the one hand, we are prepared to find, and we do find, an extraordinarily sustained and competent grasp of certain phases of character; a capacity of rendering minute effects of light and shade, attitudes, transient moods of mind, complex feelings and the like, which is simply unparalleled in any other prose writer; an aptitude for minting sharply ethical maxims; and a wonderful sympathy with humanity, so far, at least, as it is congenial to the writer. On the wrong side of the account must be placed a tendency to talk about personages instead of allowing them to develop themselves, a somewhat lavish profusion of sententious utterance, a preference for technical terms in lieu of the common dialect which is the fitter language of the novelist, and a proneness to rank certain debateable positions and one-sided points of view among the truths to which it is safe to demand universal assent. To this black list must be added some decided faults in style. In discussing a book which is in everybody's hands, it will be well to show how the above points are brought out, and how they affect the general merit of the book, rather than to indulge in superfluous description of the plot.

In the matter of character, then, we find two signal triumphs of portraiture. The part of Gwendolen Harleth is throughout an overwhelming success: and the minutest and least friendly examination will hardly discover a false note or a dropped stitch. Her self-willed youth; the curious counterfeit of superiority in intellect and character, which her self-confidence and her ignorance of control temporarily give her; her instant surrender at the touch of material discomfort; the collapse of her confidence in the presence of a stronger spirit; the helpless outbursts of self-pity, of rage, of supplication, which follow that collapse; the struggle between blind hatred and almost equally blind glimmerings of conscience; the torrent

of remorse and final prostration of will—are all imagined with a firmness, and succeed each other with an undoubted right of sequence, which cannot but command admiration. The husband is almost equally admirable; indeed, one's admiration is here increased by the perception that the hand which is so faithful is distinctly unfriendly, and that the author would like us to detest Grandcourt. Yet there is not the slightest exaggeration in the portrait, as he appears before us, acting with strict politeness to his wife, in no way violent towards her (if we except the occasional use of somewhat forcible language), and employing, for the purposes of his refined tyranny, nothing stronger than the methods of "awful rule and right supremacy." If he should appear to anyone all the more detestable, it may be suggested that it is difficult for any husband to extricate himself handsomely from the position of being hated by his wife and having that hatred confided to a bewitching rival.

The more study we give to these wonderful creations the better we like them, and an additional interest is imparted by the discovery that Gwendolen is at heart a counter-foil of Dorothea, animated by an undisciplined egotism instead of an undisciplined altruism, and by the fanaticism of enjoyment instead of the fanaticism of sympathy. It might even suggest itself to a symmetrical imagination that the soul of Casaubon clothed with the circumstances and temperament of a fine gentleman would animate just such a personage as Grandcourt. But these are fancies. The point of present importance is that the interest of the story undoubtedly tends to centre in these two admirable characters and is unfortunately not allowed to do so. Of the third (according to the author's design, the first) personage we cannot speak as we have just spoken. The blameless young man of faultless feature who clutches his coat-collar continually; who at the age of some twenty years wished "to get rid of a merely English attitude in studies;" who, in the words of his best friend, was disposed "to take an antediluvian point of view lest he should do injustice to the megartherium;" of whom it was impossible to believe, in the still more graphic words of the friend's sister, "that he had a tailor's bill and used boot-hooks;" who never does a wicked thing, and never says one that is not priggish—is a person so intolerably dreadful that we not only dislike, but refuse to admit him as possible. Only once, perhaps, is he human—when he persuades himself on all sorts of ethico-phsyco-historical grounds that he should like to be a Jew, solely because (as that very sensible woman his mother, the Princess, discovers at once) he wishes to marry a fascinating Jewess. We cannot accept as an excuse for the selection of this "faultless monster" as hero the pleas put forward in the book that it is only the "average man" and the "dull man" that will not understand him, and that the average man is not very clear about the "structure of his own retina," and the dull man's "dulness subsists, notwithstanding his lack of belief in it." In the first place, the cases are not parallel: for, though the average man may know very little about the structure of his retina, he

can tell a real eye from a glass one well enough. And, in the second place, the dull man may fairly retort, "If you are a great novelist, make me believe in your characters."

In this dearth, or rather distortion, of central interest, the minor characters do not help us much. They are far less individual, and far less elaborate than is usual with George Eliot. *Daniel Deronda* does not supply a fifth to join the noble quartette of Mmes. Holt and Cadwallader, Poysar and Glegg. Sir Hugo Mallinger, with Hans Meyrick and his sister Mab, makes a shift to fill up the gap, but it is but a shift. Lapidoth, the unwelcome father, is chiefly welcome to us, the readers, because of the happy boldness of the incident which finally unites the lovers. Mordecai we must not, we suppose, call a minor character, but of him more hereafter.

There is no lack in these volumes of the exquisite cabinet pictures to which George Eliot has accustomed us. The account of Gwendolen's "grounds of confidence;" the charming etching of the waggon passing Pennicote Rectory; the scene of the first ride with Grandcourt; Gwendolen, after Klesmer has crushed her hopes of artistic success, and again immediately before she at last accepts her lover; the wonderful sketch of Grandcourt "sitting meditatively on a sofa and abstaining from literature;" Deronda in the synagogue; the stables at the Abbey; the waiting at Genoa for the Princess; and lastly, Gwendolen's retrospect of Offendene—are all effects of the finest in this kind. But this good gift and other good gifts have been somewhat repressed, as it seems to us, in order that certain tendencies not so excellent in themselves, and very much the reverse of excellent when inordinately indulged, might have freer play. No one can read *Daniel Deronda* without perceiving and regretting the singular way in which the characters are incessantly pushed back in order that the author may talk about them and about everything in heaven and earth while the action stands still. Very sparingly used this practice is not ineffective, but the unsparing use of it is certainly bad, especially when we consider in what kind of language these parabases or excursus are expressed. We cannot away (in a novel) with "emotive memory" and "dynamic quality," with "hymning of cancerous vices" and keenly perceptive sympathetic emotiveness," with "coercive types" and "spiritual perpetuation," still less with hundreds of phrases less quotable because bulkier. No doubt many of these expressions are appropriate enough, and they are all more or less intelligible to decently-educated people. No doubt the truths of science, mental and physical, are here, as elsewhere in our author's works, rendered with astonishing correctness and facility. But it appears to us that the technical language of psychology is as much out of place in prose fiction as illustration of its facts is appropriate. In philosophy, in politics, in religion, in art, a novelist, when he speaks in his own person, should have no opinion, should be of no sect, should indulge in no argot.

If we are dissatisfied with the Jewish episode which is so remarkable in this book,

it is not merely because it has supplied temptations to indulge in psychological disquisition. We do not in the slightest degree feel "imperfect sympathy" with Jews, and we hold that Shylock had the best of the argument. But the question here is whether the phase of Judaism now exhibited, the mystical enthusiasm for race and nation, has sufficient connexion with broad human feeling to be stuff for prose fiction to handle. We think that it has not, and we are not to be converted by references to the "average man." The average man has never experienced the passion of Hamlet, of Othello, or of Lear; he is not capable of the chivalry of Esmond, of the devotion of Des Grieux, of the charity of the Vicar of Wakefield. But he has experienced, and he is capable of, something of which all these sublime instances are merely exalted forms. Now the "Samothracian mysteries of bottled moonshine" (to borrow a phrase from *Alton Locke*) into which Mordecai initiates Deronda are not thus connected with anything broadly human. They are not only "will-worship," but they have a provincial character which excludes fellow feeling. Poetry could legitimately treat them; indeed, many of Mordecai's traits may be recognised, —as we think, more happily placed—in the Sephardo of *The Spanish Gypsy*. They are, no doubt, interesting historically; they throw light on the character and aspirations of a curious people, and supply an admirable subject for a scientific monograph. But for all this they are not the stuff of which the main interest or even a prominent interest, or anything but a very carefully reduced side interest, of prose novels should be wrought. It is hardly necessary to say that this dissatisfaction with the manner and scale of his appearances does not blind us to the skill applied in the construction of Mordecai. Probably no other living writer is capable of the patient care with which these intricate and unfamiliar paths are followed; certainly no other is master of the pathos which half reconciles the reluctant critic. If the thing was to be done, it could hardly have been done better, assuredly it could not have been done with greater cunning of analysis or in a manner more suggestive.

We should have no right to complain that to the simplicity and passion which characterise the subjects and situations of the author's earlier books there has succeeded something more complex and analytic in the present: it is a time-honoured transition, and one which has before now yielded excellent results. But in reality the transition is not in this case great, because the subject-matter really remains the same although there may be somewhat less directness of treatment. The book is little more than a fresh variation on the theme which has informed so much of George Eliot's work, which lurks even in the *Scenes of Clerical Life*, which is hardly in abeyance in *Adam Bede*, which is the professed motive of *The Mill on the Floss*, of *The Spanish Gypsy*, and of *Romola*, which gives charm to the slightness of *Silas Marner* — to wit, the excellence of obeying the instigations of kinship and duty rather than the op-

posing instinct, "All for Love and the World well Lost." Perhaps the motive has hardly depth and volume enough to bear such constant application. But this is matter of opinion. The matter of fact remains, that we have once more presented to us in the contrast between Gwen-dolen's misery and the prosperity of the sleek Deronda the same moral as we had in Hetty's catastrophe, in the fate which punished Maggie Tulliver's partial declension from the standard, in the ruin and disgrace that sprang from Duke Silva's passion, in the degradation and death of Tito Melema; the same theories which led to the sympathetic selection of Felix Holt for a hero and of Dorothea Brooke for a heroine. The moral, and the standard, and the theories are doubtless of a fine severity, and deal deserved rebuke to the lax pleasure-seeking which has been considered a vice at all times, and is not openly considered a virtue even yet. In the illustrations of these doctrines the author has again given us admirable portraits, and much exquisitely drawn surrounding. But perhaps she has also once more illustrated the immutable law that no perfect novel can ever be written in designed illustration of a theory, whether moral or immoral, and that art, like Atticus and the Turk, will bear no rival near the throne.

GEORGE SAINTSBURY.

*Islam under the Arabs*. By Robert Durie Osborn, Major, Bengal Staff Corps. (London: Longmans, 1876.)

THE task that Major Osborn has set himself is one abounding in interest and importance. He proposes to write a history of the Mohammedan religion; and *Islam under the Arabs* is his first instalment. The turns and windings of Islám are as curious as those of Christianity. People in England are apt to fancy all Muslims alike, and if we succeeded in eliciting their private ideas on the subject we should in all probability arrive at a picture of a fanatic in a turban, believing in Allah, leading a life by no means remarkable for morality, and looking forward to continuing his debauchery in the next world; much given to fatalism and to smoking long pipes. Yet the varieties of life and opinions among Mohammedans are as numerous as can well be imagined. The opposition between Protestant and Catholic, Armenian and Calvinist, Trinitarian and Unitarian, is perfect harmony compared with the divergence in creed between some of the sects of Islam. It is singular that no attempt should hitherto have been made in England to trace the growth and character of these various sects. The materials are not very far to seek, and are open to any qualified Oriental scholar. In Germany a step towards this has been made in the translation of Esh-Shahrastáni's treatise on the Sects and in Dr. Goldziher's labours. But in England nothing had been done worthy of the subject until Major Osborn came to break the ice.

In some respects *Islam under the Arabs* is admirably fitted to fill the place thus left vacant for it; in others it is disappointing.

It possesses the not too common merit of an easy and seductive style, very forcible where strength is needed; and a vast amount of very interesting information is conveyed in the least fatiguing manner possible. But on the other hand must be noted a total absence of method and arrangement, and a diffuseness and reluctance to stick to the point, which, while it contributes to the readability of the book, unquestionably debars it from assuming the position of an authoritative history of Islám. To judge, also, from the list of authorities—in many respects a good one—and from the extraordinary spelling of Arabic words in which Major Osborn occasionally indulges (*e.g.*, *Ansars*, *Djinns*, both of which are plurals without an English *s* at the end; *Dzul-Hajj*, &c.), we should think that the author was a Persian rather than an Arabic scholar; and, although much may be read in translations, the writer of an authoritative history of the Mohammedan religion must be on more intimate terms with the Arabic originals, and must refer to many works that are as yet untranslated. Major Osborn has hardly mended matters by putting his list of authors at the end of the volume and omitting all references at the foot of each page. In a subject such as this we must have the sources for each important statement if that statement is to be taken as fact. The truth is, in every work of this class a writer has to choose between two alternatives: his book may be scientific or popular. In the former case it is authoritative, but generally unreadable except by specialists; whereas the popular treatise must be interesting, and will command a much larger circle of readers. Major Osborn has chosen the latter course; and it is as a popular book alone that it should be criticised. Taking this view, one can have no hesitation in saying that it is not only eminently readable, but thoroughly worth reading. Major Osborn has evidently worked long and patiently at the subject, and his results may, as a rule, be trusted; though of course, when we come to opinion, there are some points with which many will not agree.

The book is divided into three parts. In the first, an account is given of the early Theists of Arabia, from whom Mohammad learned the fundamental doctrine of his creed. Then the Prophet's career is sketched with a view to determining the original character of Islám; and the history is carried on to the great schism between the followers of 'Ali and the house of Umayyah. The latter portion of this first part is more satisfactory than the earlier chapters. The contests between 'Ali and his opponents, and the origin of the Khárijis or Separatists, are vigorously told. But the chapters relating to Mohammad himself are of too fragmentary a nature for the importance of the subject. There is much in Major Osborn's view of the Prophet of Islám that is both original and probable; but there is also a constant vein of depreciation, an undue weight assigned to those acts and sayings that are discreditable to the memory of Mohammad, and an unintentional suppression of those heroic qualities which by their brightness throw into shadow the worse side of his character. Thus the cruelties

attributed to Mohammad are enlarged upon at great length, while the bloodless entry into Mekka, one of the finest episodes in the Prophet's career, and one to which history can hardly supply a parallel, is recorded without comment, except the quite uncalled-for remark that Mohammad treated the inhabitants with "politic clemency." The same bias may be noticed in many places: in the exaggerated and mistaken estimate of Mohammad's fatalist doctrine, the assumption of a conscious invention of Súrahs, the omission of the palliating circumstances of the Prophet's sensuality, and the attribution to him of the evils of polygamy—about as reasonable a charge as making Christianity or Judaism responsible for slavery. It is idle to accumulate instances. We shall merely quote Major Osborn's summary of Mohammad's character, of which about one quarter is perhaps true:—

"It is as the founder of a creed that Muhammad becomes a figure of world-wide significance, demanding and needing careful examination. As such he has been fiercely attacked, and of late years has been eulogised with almost equal extravagance. Of the sincerity of his belief in his own mission there can be no doubt. The great merit is his that among a people given up to idolatry he rose to a vivid perception of the Unity of God, and preached this great doctrine with firmness and constancy, amid ridicule and persecution. But there, it seems to me, the eulogy of the Prophet ought to cease. When tried by the test of prosperity his character lost its moral grandeur, his creed its spiritual elevation. At Medina the religious teacher is superseded by the ambitious politician, and the idols of the Kaaba fall before the mandate of the successful chieftain, not under the transforming influences of a spiritual regenerator. To achieve worldly dominion he has recourse to assassination; he perpetrates massacre; he makes a heathen superstition the keystone of his faith; and delivers to his followers, as a revelation from God, a mandate of universal war. With every advance of worldly power, he disenriches himself of that spiritual humility which was a part of his earlier faith. He associates himself with God on a footing approaching equality. The angels, he declares, pray for blessings on the head of the Prophet. Disobedience to the Prophet is punished by hell-fire precisely as is disobedience to God. The names of God and his Apostle are linked together as those of beings who have equal claims upon the love and submission of men. The Apostle becomes a creature so exalted that even the easy drapery of Muhammadan morality becomes a garment too tight-fitting for him. 'A peculiar privilege is granted to him above the rest of believers.' He may multiply his wives without stint; he may, and he does, marry within the prohibited degrees" (pp. 90 f.).

This is the old story, and has been answered over and over again.

In the second part Major Osborn proceeds with the history of the Shí'ís (or Shias, as he calls them). The first chapter of this division, in which the tenets of the Ismá'ilíis are described, will probably astonish those readers who know only of orthodox Mohammadanism. The introduction of Khárijíi and Ismá'ilí doctrines into Northern Africa, the rise of the Fátimíis and their conquest of Egypt, are graphically told; and the part ends with an account of the mad Khalífeh El-Hákím, and the origin of the sect of the Assassins. The third part takes up the history of the Sunnís or Orthodox party where it was left off in the

first, and carries it down to the overthrow of the House of Umayyeh, and the establishment of the 'Abbásí Khalifehs. Like the second part, this is well written and full of interest, arising both from the nature of the subject and the manner in which it is treated. One of the characteristics of Major Osborn's style is a vein of quiet humour and good-natured irony. He evidently appreciates the grave irony of the Arabian Nights, and he has introduced some anecdotes of the true Eastern breed. One of these is particularly charming:—

"When Ibn-Khattan, the Poet, was sitting down to dinner with his wife, he told her to uncover her head. When she did so, he repeated these words of the Koran: *Say God is one*. She asked him what was the matter, and received this answer: 'When a woman uncovers her head, the angels do not remain present; and when that verse of the Koran is pronounced, the demons take to flight. Now, I do not like being at table with a crowd about me'" (pp. 173 f.).

*Islam under the Arabs* certainly deserves popularity; and with the power of description and narration that it displays, it seems tolerably sure of success. We are curious to learn what Major Osborn will say in his second and third volumes about Islám under the Persians and the Turks. To judge from present events, he will find Turkish Islám a troublesome question.

STANLEY LANE POOLE.

#### RALPH OF COGGESHALL'S ENGLISH CHRONICLE.

*Radulphi de Coggeshall Chronicon Anglicanum*. Ed. Jos. Stevenson. Rolls Series. (London: Longmans & Co., 1875.)

THIS volume forms a natural appendix to the *Chronicles and Memorials of the Reign of Richard I.*, already edited in the same series by Prof. Stubbs. Ralph was abbot of Coggeshall from 1207 to 1218, when he resigned through ill-health (p. 187), and apparently devoted his leisure time to the compilation of his book. He says himself, p. 162:—" (1207) Thomas, fifth abbot of Cogeshal, died, and was succeeded by Ralph, a monk of the same place, who wrote this chronicle from the capture of the Holy Cross"—by Saladin at the battle of Tiberias, 1187—"to the eleventh year of King Henry III., the son of King John, and added a faithful account of some visions which he heard from venerable men, for the edification of many." Thus the work was carried down to 1227, but the manuscript ends in 1224 with the expulsion of Fawkes de Breauté—"qui Falco cognominatus est a falce qua occiderat militem in prato patris sui in Normannia" (p. 204). The passage in p. 74, "tertius hostis," must have been written before the death of Philip Augustus in 1223. Of John's despatch giving an account of his success at Mirabel, where Arthur was taken prisoner by his uncle, Mr. Stevenson says that no other copy is known to exist. Select annals from the time of the Norman Conquest are also prefixed to Abbot Ralph's own Chronicle. The book, therefore, does not quite correspond with its author's own description of it. The Abbey of Coggeshall, in Essex, was founded by Stephen and his wife,

Matilda, in 1140 (p. 11; others say 1137), thirteen years after the premier Cistercian Abbey of Furness, also founded by Stephen and Matilda. A pedigree of Cistercian abbeys in England is given in the Rev. M. C. Walcott's paper read before the Institute of British Architects, January 31, 1876, on the Abbey of St. Mary, in the Vale of Flowers, Cleeve, Somersetshire, and since printed, which is very useful for reference. Coggeshall itself was a daughter of the famous Abbey of Savigny, in the diocese of Avranches. In p. 133 Ralph speaks of some abbeys in Spain adopting the Cistercian rule "as the house at Savigny formerly did," and (p. 184) he quotes an account from John of Savigny about the great storm of wind at Newark during which King John's soul passed away. Another Essex abbey, Tilby, is mentioned several times (pp. 14, 169, 177—in the last of which places its plunder by John's mercenaries is mentioned). Tilby was not a daughter of Savigny; but Stratford was, and Benedict of Stratford succeeded Abbot Ralph himself (p. 187). Abbot Ralph naturally does not mention the tale that John was poisoned by a Cistercian monk at Swineshead; but this may be a later story (it occurs in Wikes and Hemingburgh), due to the invention of rival orders. The monastic orders were mostly jealous of each other. Even the Cistercians had rapidly declined. They had once called the Benedictines "tepid;" now they were themselves accused of avarice. When Fulk of Neuilly (who preached the third crusade, as is here described at length) exhorted Richard Cœur de Lion to provide for his three daughters, Pride, Avarice, and Lust, Richard is said to have answered (Hoveden iv., p. 77), "I give my pride to the Templars, my avarice to the Cistercians, and my lust to the prelates." The Cistercians appear in this book engaged in a great struggle to pay no taxes either to King John or to Pope Innocent III. The Pope was warned in a vision seen by the monk Reiner, to whom the Virgin Mary appeared and said that the Cistercians were more pleasing to her than any other monks—"filios carissimos, in quibus solis super omnes alios religiosos sibi bene complacet" (p. 132). Readers of Milman (Bk. ix., ch. ix., at the end) will remember that the Dominicans made at least equal claims. It is curious that Ralph does not mention the rival orders. Archbishop Hubert reconciled the Cistercians with John, and hence the Chronicle gives at length the touching and picturesque circumstances of the Archbishop's death. It is noticed that his bed was of straw: "de stramine proprii lecti quibus forte stramenta deerant, dispersiens." But some had visions of him as in torment after death. Nor did the later Cistercian churches correspond to the primitive poverty professed by them in accordance with St. Bernard's views, who regarded as Judaical "the vast height of churches, the idle waste of space, their sumptuous glistening smoothness, and curious decking with colours."

Besides the edifying "visions" promised by Abbot Ralph, of which the monk Reiner's is a specimen, we have two collective sets of stories (pp. 117-128, 197-203). Several

of them illustrate the popular beliefs of the Eastern counties. A merman was taken at Orford in Henry II.'s time, who may have been "aliquis malignus spiritus in aliquo corpore submarini hominis latitans, sicut de quodam legitur in vita beati Audoeni." At Woolpit a green-coloured boy and girl came out of a cave, who belonged to the people that live under the earth, where the sun is not seen, but "quadam claritate fruebantur, sicut post solis occasum contingit." While tending their flocks they had gone into a cavern, and had followed a sweet sound of bells ringing till they came out into the upper air. At Dagworth a child-spirit, called Malekin, haunted a house and talked English with the family, "secundum idioma regionis illius;" it sometimes talked Latin, and discussed Scripture with the chaplain—as the latter himself told Ralph—once she appeared to a little girl in the shape of a tiny infant clad in white. She and her friends kept themselves invisible by means of a certain cap. In p. 134 a story is inserted about some mysterious visitors to Coggeshall itself, who suddenly disappeared. The stories seem to be inserted here and there as a relief after more serious matter, just as in William of Malmesbury.

But the most important pieces in the Chronicle are those contributed by eye-witnesses of Richard's crusade who happened to visit Coggeshall. Thus Hugh de Neville described the conflict between Richard and the Saracens at Joppa, in which he had himself taken a share (p. 45). We know from the *Itinerarium* (p. 415) that Hugh was there, and "the details are so minute and characteristic as to mark the result of personal observation—e.g., the notice of the fact that at this time there were in Richard's force only six horses and one mule." The *Itinerarium* gives the names of Hugh and Richard's nine other comrades, and says "Hi tantum equos habebant, et quidam equos quidem ignobiles et debiles, armis inassuetos." The strikingly minute and picturesque details of Richard's capture on his way home from Palestine are given on the authority of Anselm, the chaplain, one of the little party which accompanied the king in his ill-advised journey through Germany (p. 55)—"Anselmus capellanus, qui haec omnia nobis, ut vidit et audivit, retulit." The Lambeth MS. 371 (to which Mr. Stevenson makes no reference) inserts here, after *capellanus*, "gestorum regis assertor et testis"—see Prof. Stubbs' preface to the *Itinerarium*, p. xxxv., seq., where there is a full discussion as to the historians of the Crusade and their authorities, to which we are somewhat surprised that Mr. Stevenson has made no reference. There are other indications that the book has been published without the opportunity of a final revision. Probably the editor has been prevented by the researches which he is carrying out at the Vatican from putting the finishing hand to his work. The account given of the chief MS. in the preface (p. xiv.) is good and instructive, as showing how new matter was inserted from time to time by adding separate pieces of parchment, by erasing a passage and writing a fuller account in a smaller and more compressed hand, by marginal notes and so on; this shows "that

the author's autograph copy has come down to us." In the notes, however, various readings are inserted from H and V. V is of course the Paris MS., once belonging to the Abbey of St. Victor, from which Martene printed his text; but what MS. is denoted by H is nowhere stated. Is it that in the College of Arms, noticed in Sir T. D. Hardy's *Descriptive Catalogue of Materials*, iii., p. 65? Mr. Stevenson's text seems to have been printed some years, as the marginal analysis now usually given in this series of works only begins with the tract "De Expugnatione Terrae Sanctae per Saladinum," which is printed next after the text of Coggeshall. This tract has been sometimes assigned to Coggeshall himself; but the tone is utterly unlike. It is full of sermonising expressions, and was written by a partisan of the Count of Tripoli. The defeat of the Christians at Tiberias is ascribed to the Christians neglecting his advice to stand on the defensive and let the enemy advance over a waterless region; instead of which the Christians advanced over it and fought in a thoroughly exhausted state—the light-armed having fled owing to their parching thirst, and so left the heavy-armed exposed to the fatal Turkish arrows. The tract was written by one who was at the siege of Jerusalem by Saladin (pp. 230, 245), was wounded by an arrow in the nose, and retained the iron in his flesh at the time of writing. The tract itself ends with the account of the spoliations of the Holy Sepulchre, and here on the margin of the Cotton MS. we read "Ricardus explicit;" but another hand has added some particulars of the siege of Acre, and given the letters of the Emperor Frederic and of Saladin. These are merely extracts from the *Itinerarium*; compare, for instance, the first words, "civitatem Jerusalem circiter octoginta novem annis," with *Itin.* p. 22. It is in this set of extracts from the *Itinerarium* that the important passage occurs, "If any one desires to know all this more fully, let him read the book of which the Prior of the Holy Trinity in London had an elegant and truthful translation made from French into Latin." Now, Trivet says that Richard, canon of the Holy Trinity, wrote the *Itinerarium*, "prosa et metro, secundum ea quae ut ipse asserit praesens vidit in castris." The poem was still extant in Leland's time, but only the prose *Itinerarium* is now known to exist, which, however, has many scraps of verse in it. Professor Stubbs doubts the work having been a translation from the French. An announcement, however, has been lately made that MM. Gabriel Monod and G. Paris are preparing for publication an octosyllabic poem on the Third Crusade, in which they believe they recognise the original of Prior Richard's work. The comparison will be highly curious and instructive. If this is the case, Richard probably translated the French poem first into Latin poetry, and then into prose; the prose still contains many traces of the poetry, and not unfrequent quotations, e.g.:—

"Tunc Marchisum exerantur  
Pacti transgressorium;  
Huic et malum imprecantur  
Et vae peremptorium,"

which may be a translation from similar short French verses. The note "Ricardus explicit," quoted above, may have been meant as a reference to Prior Richard, as if he had written the "De Expugnatione Terrae Sanctae."

Thirdly, Mr. Stevenson has given "Magistri Thomae Agnelli, Wellensis archidiaconi, sermo de morte et sepultura Henrici Regis junioris," which is a rather feeling account of young Henry's death and burial. Can the phenomenon described on p. 268 have possibly been the Zodiacal Light—"an hour before dawn a column of wondrous light appeared"? The time being summer may, however, make this improbable.

Fourthly, comes the French romance of Fulk Fitzwarin, which appears to be a prose adaptation of a poem; and here, again, portions of the verse remain imbedded in the prose. It should have been noticed in the preface that it has been published three times previously, and that Leland gives an abstract of the story from both English and French rhymes (Hardy's *Catalogue*, iii. p. 41).

Lastly, we have some extracts from the *Otia Imperialia* of Gervase of Tilbury, in Essex, a work dedicated to Richard's nephew, the Emperor Otto IV. The extracts give his account of Great Britain and Ireland, with a short sketch of the kings down to John; besides which a few more extracts are added to the preface. Of Gervase himself an anecdote is given by Ralph of Coggeshall, p. 122, which is anything but creditable to him, but it contains an excellent witch-story:—

"De sin concite glolum fili extraxit, et extra quandam magnam fenestram projicit, capite fili in manibus retento, cunctisque audiuntibus voce sonora dixit 'Recipe.' Ad quod verbum mox a terra elevata, glolum agili volatu cunctis asperientibus extra fenestram subsecuta est, malignorum spirituum ministerio ut credimus subvecta, qui quondam Simonem Magum in aere sustulerunt."

We see that the legend of the Clementines was as rife in Abbot Ralph's time as it had been in that of Aldhelm, who uses "the tonsure of Simon Magus" as an argument against the Celtic Church.

C. W. BOASE.

*The Two Chancellors.* By M. Julian Klaczko. Translated from the French by Mrs. Tait. (London : Chapman & Hall, 1876.)

M. KLACZKO is a Pole who has served in the Austrian Foreign Office, and writes in the somewhat Orleanist *Revue des Deux Mondes*. These three circumstances enable us to guess pretty accurately what sort of judgment he has pronounced on "the Two Chancellors"—Prince Gortchakoff and Prince Bismarck. A Russian, consequently an unfriendly, critic attributes to M. Klaczko the boast "En faisant de l'actualité j'ai fait de l'histoire." Reading *The Two Chancellors* we are tempted to invert the phrase, and say that under the pretence of writing a biographical history he has given us a political pamphlet. While the book was coming out in the pages of the *Revue des Deux Mondes*, it was not unfairly characterised by another unfriendly critic, M. Benedetti, as an "histoire anc-

dotique." It is obvious that this form of composition is admirably adapted to M. Klaczko's purpose. Given two diplomatists, both of them utterers of good things, neither of them too candid or too reticent or too consistent for his profession, it is required to make such a selection of their sayings and doings as shall convince a majority of readers of the justness of the author's appreciation of the present and previsions of the future. The conclusion to which M. Klaczko would have his readers arrive is that Prince Gortchakoff has sacrificed the true interests of his country to an impolitic spite against Austria and an equally impolitic tenderness for Prince Bismarck. To discuss the justness of these conclusions would take us too far into the forbidden field of politics. But we cannot but admire the art with which the writer supports his thesis by quotations from M. Benedetti's reports to the French Government (1868-70)—reports written, of course, without any direct reference to the interests of Russia.

The book is written too obviously for the purpose of supporting the conclusion just stated to be a perfectly fair, much less a complete, history of the period of which it treats. In one respect biographers of living statesmen occupy a position which is not without its disadvantages. It is often inconvenient for them to tell the reader how this or that detail has come to their knowledge. The reader has thus to confide, not merely in the good faith of the biographer, but also in his judgment. Now one or two of the stories in the book before us are perhaps too readily accepted by our author because they make so much for his case. The well-known "Indian Official," Colonel Sleeman, reports in one of his books a conversation with a talukdar of Oude, who maintained that "as soon as a sovereign said that his belly was full he was sure to be destroyed by his neighbours." This seemed to Colonel Sleeman so specifically Indian that he explains for the benefit of the European reader how such a conclusion had been arrived at. In M. Klaczko's book, however, we find a European statesman expressing the same opinion as the talukdar. M. de Bismarck, we are told, explained in a "private conversation" that he had ceased to take England into account from the day she ceded the Ionian Islands. "Une puissance qui cesse de prendre et qui commence à rendre est une puissance finie." If some English politician were to write a book advocating an alliance on our part with Germany he might perhaps select among the "winged words" of Prince Bismarck a more flattering appreciation of England as a Great Power. Another private conversation of the terrible Chancellor is reported so much in the by-the-way style that we cannot help wishing for a more detailed account. M. de Bismarck, so the story goes, when about to quit his post as representative of Prussia at the Russian Court, received the visit of a colleague, a foreign diplomatist. To him the future Chancellor of Germany said:—"When I leave a country in which I have sojourned for any length of time, I dedicate to it one of the trinkets on my watch chain, on which I have engraven my final impression of the country; would you like to know

my final impression of Russia?" The puzzled diplomatist read on the trinket presented to his view, "*La Russie, c'est le néant.*" This story, told in a foot-note, is really too tantalising. On reading it we can only exclaim with sceptical curiosity, "Que trompe-t-on ici?"

Of course, M. Klaczko exaggerates the influence of individuals on the course of events—notably that exercised by his two heroes. This is a fault natural to all biographers. But the book before us seems to have been cast in the form of a dual biography in order to give ample scope for such exaggeration of individual influence. Indeed, as the book is in effect an indictment of A. for having aided and abetted B. in the commission of such and such crimes, the counsel for the prosecution keeps as much as possible in the background the circumstances that facilitated their commission and might possibly be held to mitigate their criminality. Still, M. Klaczko is not always consistent in his philosophy. When he looks back on the past he writes: "Take away from the recent history of Prussia the three or four men who answer to the names of William I., Moltke, Roon, and Bismarck, and old Barbarossa might still be sleeping his sleep of ages in the caverns of the Kyffhauser." But when he contemplates a future war between Russia and Germany, in spite of the ties of friendship and kinship that unite their reigning houses, he tells us that "there exists a mightier power in the world than that of Czar or Emperor—the stern force of circumstances, the overmastering necessities of race." Just so; and we may add that the fact that the Frankfort Diet offered the Imperial Crown of Germany to a King of Prussia while William I., Moltke, Roon, and Bismarck were as yet unknown to fame is in itself a sufficient answer to M. Klaczko's pretty sentence about the long sleep of Barbarossa.

There is no point in the careers of the two Chancellors on which our author dwells so long, or to which he returns so often, as the inconsistency between their earlier and their later policies. Prince Gortchakoff, to whom the Emperor Nicholas had entrusted the interests of his daughter, Queen Olga of Würtemberg, afterwards favoured a policy which has reduced her to the rank of a vassal of the Hohenzollerns. Prince Bismarck first rose to notice as a passionate advocate of Austria, and lived to deal that same power the well-known "Stoss im Herzen." The same Bismarck, who, while only "the eccentric and impetuous Knight of the Mark," had stigmatised the intervention in the "sea-girt" Duchies as "an eminently iniquitous, frivolous, disastrous and revolutionary enterprise," was destined, as the chief minister of Prussia to carry out that enterprise with complete success. Of course these inconsistencies, real or apparent, form a tempting theme for an epigrammatic writer, but M. Klaczko perhaps somewhat overdoes his sarcasm on this subject. Some of the readers of *The Two Chancellors* may be tempted to compare it with his *Studies of Contemporary Diplomacy*—a comparison which will prove that a too inflexible and uncompromising consistency is not his foible. In the present

work he writes throughout not only as a loyal Austrian but also as a European Conservative. For a loyal Austrian, however, some of the points which he tries to score are rather indiscriminately chosen. Whatever may be the case now, Prince Gortchakoff's criticism—"Austria is not a State, it is only a Government"—was at the time it was uttered eminently just. So too, though M. Klaczko may choose to forget the fact, most of us will remember that the "Slavonic strangers" at the Congress of Moscow were not the only "subjects of Francis Joseph" who regarded "the disaster of Sadowa as a providential and fortunate event." As a European Conservative he reminds us continually of Macaulay's criticism of Burke's repugnance to the changes effected by the French Revolution. The book is full of sneers at the ideas of 1848, of criticism—often effective, sometimes merely supercilious—of all the politicians who have contributed, actively or passively, to their success, from Napoleon III. and Lord Russell down to Petropoulaki and "Philip the Bulgarian." It is in fact a good cry over spilt milk. But surely no one ever bewailed his own misfortunes and those of his friends in a tone of such amusing levity as does our lively Pole. Sober English readers will occasionally feel that his style is too lively, too ornamental, too allusive. But there is doubtless an admixture of sincere, and not undeserved, admiration in the polite sarcasm of Prince Giedroyc, "M. Klaczko est un écrivain qu'on lit et même qu'on relit avec plaisir."

ARTHUR J. PATTERSON.

#### A BYZANTINE EPIC.

*Les Exploits de Digenis Akritas*, épope byzantine, publiée pour la première fois par C. Sathas et E. Legrand. (Paris : Maisonneuve, 1875.)

THIS book is an important addition to our knowledge of mediaeval Greek literature. It is the nearest approach to an epic poem which the Byzantines have produced. The eastern frontier of Asia Minor, which is the scene of the principal events described, and the tenth century, to which the story belongs, are in themselves sufficiently favourable to a romantic tale; and the poem is pervaded throughout by a chivalrous tone, which suggests that the outlying parts of the empire must at times have fostered a spirit which was wanting at its centre. And it has an additional interest, as representing a peculiar phase in the history of the Greek language, and a stage in the development of the "political" verse in which it is written. The following is a brief outline of the story. A Saracenic Emir of Syria storms a fortress belonging to a member of the important Byzantine family of the Ducas, and massacres the occupants, with the exception of one daughter, whom he carries off with the intention of marrying her. Shortly after, her brothers, hearing of this, present themselves in arms before the Emir and demand her restitution, but are persuaded to allow him to marry her, when he has renounced Mohammedanism. It is then described at some length how he converts his mother, reciting to her the Nicene Creed, which is done into

verse for the occasion. After this long exordium, which occupies three out of the ten books that compose the poem, the hero himself, the offspring of this union, is introduced. Of his two names, the former, Digenes, is derived from the two antagonistic races which he represents; the latter, Akritas, from the services which he subsequently rendered to the empire as defender of the mountain-passes (*ἄκραι*) on the frontier. His Christian name was Basil. From his earliest youth he shows signs of extraordinary strength and prowess, and when he arrives at manhood he becomes enamoured of the heroine, Eudocia, a daughter of another member of the Ducas family, and wins her love and her hand. The remainder of the poem is taken up with his heroic actions in combating wild beasts and bands of outlaws, which he is made to narrate in person to his intimate friends, and with elaborate descriptions of the palace and gardens which he made for himself on the banks of the Euphrates. Of the last book, which contained the story of his death, only a fragment remains; but the loss of this is in part supplied by the modern ballads on the subject, which are familiar to the people, and have been often read by students of the ballad literature without any anticipation that they might learn so much more respecting their hero, Digenes. In them is related the fearful struggle or wrestling-bout which took place between him and Charon, or Death, ending in the triumph of the All-Subduer.

In the introduction, after an elaborate sketch of the Byzantine history of the preceding period, M. Legrand shows that Digenes Akritas was an historic personage, and identifies him with a general called Pantheros, who is known to have commanded the forces of the East in the tenth century. He has also collected with great industry the proofs that the memory of Digenes has been perpetuated in a variety of ways in the East; and this lasting fame he attributes partly to his personal valour, and partly to his having been the last representative of Greek influence in the neighbourhood of the Euphrates. The outlaws, who are called in the poem Apelates, are brigands of the usual type that infest the outlying districts of a weak kingdom, and the great work of his life consisted in subduing these. The names of the emperors Romanus Lecapenus and Nicephorus Phocas occur in the poem.

The editor is further of opinion that the poem itself is of the tenth century. The manuscript from which it is printed, which is the only one known to exist, and is kept at Trebizond, is of the sixteenth century: but for the earlier date of the composition he relies on two arguments, derived (1) from the character of the language employed; (2) from a statement in the poem itself. The Greek in which it is written is in a transition stage between the late classical language ordinarily employed by the Byzantines and the vulgar tongue which appears in poets of the twelfth century; and this stage, it is argued, must belong to a considerably earlier period. And the poet states, in so many words, that he received the details recounted in Books VI. and VII.

from the mouth of Digenes Akritas himself. It is likely enough that M. Legrand's conclusion is right, but we are not certain that his arguments are as safe as he considers them to be. For the mixture of classical and vulgar Greek, which is confessedly unique, might conceivably be the product of a later age; and it would be far from an unheard-of thing for a later writer, or even an interpolator, to enhance the reputation of the work by claiming for it a greater antiquity than it really possessed: to which it may be added, that the deeds which the hero is said to have narrated are as marvellous and as mythical as any part of the story.

Though the poem runs to a length of more than 3,000 lines, we can recommend it to our readers as easy and pleasant reading, free for the most part from the roughnesses and harsh transitions which abound in later poems, and very superior in treatment to other Greek romantic stories. The author was evidently a man of considerable cultivation, for here and there he has adapted Homeric lines, and some of the descriptions—such as that of springtime at the beginning of Book VII.—are highly picturesque and graceful. The manuscript is, unfortunately, in a somewhat imperfect state, though not so much so as to interfere with the continuity of the story. It has been excellently edited, and, in addition to very full discussions of the questions raised by the poem, it is accompanied by an accurate translation and a glossary. H. F. TOZER.

*Shooting: its Appliances, Practice, and Purpose.* By James Dalziel Dougall, F.S.A., F.Z.S., Author of "Scottish Field Sports." (London: Sampson Low & Co., 1875.)

"GUNS and shooting," writes Mr. Dougall, "are popular subjects, very tempting to the *littérateur*." But inasmuch as he adds in the same page an epigrammatic shot at the literary brotherhood: "the practical mechanician or sportsman seldom writes—he only knows; the *littérateur* does not know, he only writes": it might be a fair retort were a reviewer to resist temptation by leaving his book unnoticed. Yet how then, amid such a diversity of opinions as to guns and shooting as every page of his book attributes to sportsmen and gunmakers, would the reading public be enabled to assess the claims of conflicting inventors and inventions without the arbitrement of those whose training in the field of letters, if not in those of turnips and stubble, has been tolerably careful and exact? Such stray shots ignore the need of "good words" which reviewers are not bound to return "for evil"; but as the volume of Mr. Dougall is really so practical and instructive that even a *littérateur* may gain out of it a crumb or two of knowledge of shooting, we shall make a virtue of our charity, and briefly direct the reader to its salient points.

The first and largest portion of the book concerns, with one exception, the appliances of the sport in question. "Dogs," it strikes us, should form a section in the second part, which concerns its "practice," and contains full particulars of the ground game and feathered fowl, which are the dogs' quarry. The third and last part discourses, with some

point and cleverness, on the purpose of "shooting," which is not "amusement," as that is shown by its derivation to be the antipodes of *action*, the very essence of field-sports. None will take exception to Mr. Dougall's claim for "shooting" that it is stimulating and recreative exercise, meet to balance the strain on mental powers; but there should be premised a very judicious mixture, before the assumption that "the mingling of the labour of field-sports with maintained exertion of mental faculties would tend to transmission of genius." The bias would be more towards reproduction of Nimrods than of Washingtons and Wellingtons. But this is the most speculative and problematical portion of a work for the most part practical; and in much that its author claims for field-sports sensible outsiders will candidly concur. He is on less debateable ground, certainly, in the discussion of the "appliances" and practice of shooting, for he speaks with the double weight of a scientific and successful gun-maker and withal of a perfect sportsman. It is evident from his enjoyment of an anecdote anent a middle-aged gunsmith's astonishment when first he saw a hare shot, and his exclamation—"Guns ought to be good. Why, it was all over like a flash of lightning"—that he cannot recollect the time when he was not a fair shot. Hence, and because also he is of an enquiring, observant, and scientific turn of mind, he discourses with weight and authority on the length, metal, hammering, proof, filing of barrels, "the most essential part of a gun," and the best shape and construction of stocks and locks. Mr. Dougall is a thorough believer in the exercise by sportsmen of binocular vision, as contrasted with the old fashion of closing one eye, and so throwing away the real sense of distance in taking aim. "On this system the aim is taken instinctively without any looking along the barrel, but in all other cases where a deliberate aim is taken, the longer the barrel consistently with ease in handling, the truer the aim" (p. 34). For general game the author prefers the use of barrels of twenty-six to twenty-eight inches to all others, and he sets great store by a stock exactly suited to the shape of the shooter. In locks simplicity is commended, and there are two distinct methods in their position on the gun—the back-action, still applied to common muzzle-loaders and rifles, and applicable, according to taste, to breech-loaders of all qualities: and the fore-action, adapted also for breech-loaders, especially in the case of a "lighter gun." The *differentia* of the breech-loader concerns "the manner in which the gun is charged, and several contingencies arising therefrom." It meets the prime necessity towards procuring the highest results from the explosion of gunpowder that the projectile to be acted on fills the barrel's tube so accurately as to allow little or no escape of evolved gas at the sides. Most experiments in gunnery are dictated by the desire to lessen windage (p. 74). The breech-loader is charged at the rear of the barrel, so as to obviate, in loading, the passing of the charge down the tube, and to limit the size of wadding or projectile, not to the ability to ram it home

easily, but to the power of explosion to drive these forward without fear of recoil or bursting. Though breech-loaders seem at first to have been a French invention, we gather from Mr. Dougall that the improvements in locking power, which were the defects of French breech-loaders, are undeniably English, as he has the best means of knowing.

An example of the clearness of Mr. Dougall's explanations of the meaning and causes of certain phenomena of shooting and its appliances may be given as regards "recoil," or what is familiarly known as a gun's kicking. This, he tells us, arises from the expansive action of powder being universal, and therefore acting as much on the breach, and from it along the stock upon the shoulder, as it does on the charge of shot. Recoil is more felt in rook-shooting, or shooting at ducks overhead, because the shock is then in the direction of the ground, which cannot yield under the feet to lessen the force. Under the excitement of firing at game, too, recoil is much less felt than in firing at a mark. Proper boring, thorough cleaning, and a moderate charge, especially of shot, are the simplest correctives. Of the Express Rifle, "the highest development yet known in the art of gun-making," we must leave the author to speak for himself.

One who has, from a long knowledge of what is wanted, perfected the appliances of sporting in the workshop, is not likely to be an uncertain Mentor afield; and so we find Mr. Dougall perfectly at home in directing how to load, and how to carry a gun, so as to kill your game honestly and run no risk of killing yourself. The principle of charging a gun with much heavy shot and little powder he considers less honest sport than the converse, and likely to exterminate without bagging the game; and he enunciates the maxim,

"If you wish to kill game dead,  
Ram your powder but not your lead."

One frequent gun accident arises from dogs being allowed to jump and fawn on sportsmen. There is much anecdote and sound observation in the chapter on pointers and setters, and the author makes us young again (in pp. 202-6) upon "Ferreting rabbits." In hare-shooting the aim should be at the tips of the ears, as sole mark; and pheasant-shooting is not to be counted too easy work by reason of the bird's size and heavy flight. A novice in shooting is apt to be deceived as to the position of the body of the bird, and fire too low, because, though it rises slowly, it continues to do so to a considerable height, beside spreading out its tail broadly. Woodcock-shooting is allowed to have a peculiar zest for keen, quick shots, its drawback being the irregularity of the bird's habits and appearances; but "grouseing" Mr. Dougall accounts the best sport, at the same time that it is very hard—the hardest—work. With them, as with partridges, it is a mistake to "fire into the brown of them," one should single out, and cover, one bird. A curious phenomenon in partridge-shooting—the stricken bird ascending perpendicularly to an extraordinary height in the air—which is by sportsmen called "towering," is discussed in page 264, and attributed to a shot through the heart, for the plausible reason that throat and bill

of the bird that has towered are always found full of blood. Perhaps the most valuable practical matter in this portion of Mr. Dougall's book is his tracing of the grouse disease to overstocking, and it is no slight confirmation of this theory that the disease was never heard of before artificial increase was resorted to. Of the rest of the volume the two-eye system of shooting is the great and central revolution. J. DAVIES.

*The Mechanism of Man. A Popular Introduction to Mental Physiology and Psychology.* By E. W. Cox. (London: Longmans & Co., 1876.)

*The Mechanism of Man* is a robust volume of 500 closely-printed pages, and it is only the first volume of two. Its author, Mr. Serjeant Cox, "states briefly how so presumptuous an enterprise came to be adventured." Some time ago Mr. Cox felt "a rude disturbance of the confidence with which he had hitherto accepted the faith that he had a soul," and an immortal one. He therefore began a course of study and reflection, the results of which he presented to the public in a work called *What am I?* This book had a fair sale, but was only noticed by the *Morning Post*, and even the *Spectator*, says Mr. Cox, "put it aside without a word."\* Mr. Cox, not discouraged, proposes to prove that "Man is not an automaton; that he is something more than body; that, in truth, we are Souls."

This position Mr. Cox intends to establish from the evidence of facts; "not until facts are accumulated should we venture to assign causes." But the very term "psychology" implies the hypothesis of a cause, namely, the soul, the existence of which Mr. Cox means to demonstrate; and so it might be argued that he violates the "golden rule of all true science, to collect your facts, and then, and not till then, to construct your theory." The value of this rule is open to question, and the practice of Mr. Cox does not appear to us to conform to it. "This treatise," says the author, "will be mainly devoted to *Psychology*, that is, the forces by which the mechanism of man is moved, directed, and controlled—LIFE, MIND, SOUL."

This statement confuses the forces with the science that investigates them, and is a fair specimen of Mr. Cox's style of printing. If italics were arguments, what a hand he would hold!

It is not easy to present Mr. Cox's argument fairly in a short space, and one is obliged to state some of his positions apart from his physiological introduction to them. First then, here are his definitions of Matter and Spirit:

"*Matter* is all of creation that is of molecular structure, and therefore perceptible to our senses. *Non-matter*, or *spirit*, is all of creation that is not of molecular structure, and which therefore is imperceptible to our senses, constructed to perceive only molecular structure."

It does not, however, follow that "all non-matter is alike," and Mr. Cox is ready to allow that "it may well be that matter and non-matter are identical," whence it is open

\* See, however, the *ACADEMY*, October 3, 1874, page 373.

to conclude that spirit and matter are the same thing, and indeed that when the atoms of spirit are compressed into molecules, spirit becomes matter, whereas the reverse process turns matter into spirit. Being and Nothing are identical, as everyone has heard tell, and there is something Hegelian in these earlier steps of Mr. Cox's argument.

To pass over a great deal about ganglions and the brain, the formation of which induces Mr. Cox to suppose that we have each of us two minds, he warns us not hastily to conclude that we have therefore two souls apiece. Far from that,

"Mind is the aggregate action of all the intellectual and emotional powers of the brain, that brain being only the organ through which the individual being, the Conscious Self, which is a Soul clothed in a molecular garment, maintains its connexion with the molecularly constructed world in which it dwells, receiving its impressions of that external world through the material mechanism of the brain. . . . This intermediate action of the mechanism is what we call *Mind*. The power by which the Soul sets the material mechanism of Mind in action is what we call the *WILL*, and the force that makes the motion is the *Psychic* (or *Soul*) force."

How do we know this about the Will? From the evidence of Consciousness. Again, Psychology discovers the presence of the Soul in Man

"by witnessing its operations upon the expressions of the Mind and the actions of the body, and thence it concludes the existence [sic] of that non-corporeal entity, and learns something of its nature and character."

For still further confirmation, we learn that the Psychological Society of Great Britain, 11 Chandos Street, is founded to promote the investigation of psychological *facts* and *phenomena*. What are the facts and phenomena wanted? They are—

1. Remarkable cases of heredity in Man, Animals, or Plants.

2. Psychological phenomena that may have given rise to the belief in the existence of "the Double," as exemplified especially in the Second Sight of Scotland, and the Doppel-gänger of Germany.

3. Facts and phenomena illustrative of the power of supersensuous perception alleged to be exhibited in somnambulism and other abnormal conditions.

Mr. Cox's second volume is to be devoted to these facts, and oh, when he leaves molecules and comes to ghost stories, how much more interesting will his speculations be! He will learn, too, that "the Scottish Second Sight" was a form of clairvoyance quite distinct from the belief in a "Double."

We have copied Mr. Cox's definitions of Matter, Spirit, Mind, and Will; here is his description of Soul:—

"We must hold that it is not, and cannot be, *immaterial*, although *non-molecular*; but only that it is composed of very refined matter—so refined that it is imperceptible to our bodily senses, which are adapted only to perceive that form of matter which is made of molecules."

The next question, observes Mr. Cox, "would properly be as to the Shape of the Soul." But first where is the Soul? "It does not reside in any particular part of the structure, but it possesses the whole body." Then, as to Shape, "its form may be otherwise when parted from the body, but so long as it inhabits the body . . . the shape of

the soul must be the shape of the body." But this "is of course conjecture merely." The slight evidence in favour of it is drawn from a work with the promising title of *The Site of the Soul*, by Mr. Gillingham, a surgical machinist. He has studied the sensations of persons who have lost limbs, or been born without a leg or arm, and he suggests that "the soul occupies the same space which the whole body occupied before a part of it was destroyed."

Next, how about the soul after death : and first, how would it come into a room ? "The soul would, or at least it could, pass through a wall of granite by gliding among the interspaces between the atoms that compose the stone." *Solvitur ambulando*, that no doubt is the way in which ghosts walk. That is the theory, but has Mr. Cox collected any facts about the apparition of a soul which tend to show that it came through the atoms of the wall of a room ?

It will perhaps appear that we have not treated Mr. Cox with all the gravity which the subject of his book deserves. The reason of this apparent levity will be readily divined by any one who will give himself the trouble to read Chapter v. of the *Mechanism of Man*. When Mr. Cox tries to draw an understood though not expressed parallel between the feats of "mediums" and the facts of magnetism, when he talks about "scientists" refusing to accept the evidence of fifty persons who might have seen a bar of steel rise in the air untouched, he makes a confusion about the value of evidence. A magnet will always draw a bar of steel. The spectators need not bind themselves to sit still in the dark, or in a half-light ; they need not accept any conditions about not touching the bar and the magnet, conditions which make anything deserving to be called evidence impossible. So long as the facts that some people call "psychic" are only exhibited under conditions which make real evidence impossible, so long science has a right to ignore them. A man who is in pursuit of "the very truth" has a right to ask to be allowed to test an experiment in every convincing way, and so long as he is refused this liberty he does well to turn his back on "facts and phenomena" which are only phenomena while the lights are lowered, and only facts when they are not grasped too vigorously. Especially if he is aware that when the conditions have been broken and the facts grasped, they have turned out again and again to be vulgar impostures, he is justified in passing by on the other side of the way from the theories that are based on such phenomena. These phenomena are curious, interesting especially in their historical relations, and may be blamelessly studied by any man for his own purposes. But, in their present state of development they are, by their very conditions, outside the sphere of knowledge ; contingent, not necessary, not to be demonstrated.

*Πάρτε γὰρ ὑπολαμβάνομεν, οὐ ἐπιστάμεθα, μὴ ἐνέχεσθαι ἀλλως ἔχειν, τὰ δὲ ἐνδεχόμενα ἀλλως, ὅταν ἔξω τοῦ θεωρεῖν γένηται, λανθάνει εἰςτιν η μῆ.*

A. LANG.

*Descriptiones Terrae Sanctae.* Von Titus Tobler. (Leipzig, 1874.)

THESE early travels in the Holy Land are not here edited for the first time, most of them having been published in Wright's *Travels of the Middle Ages*; but Herr Tobler has collected them into a convenient volume, and furnished them with copious explanatory notes, thus bringing them within the reach of all Palestine archaeologists.

The record of a pilgrimage is not, as a rule, an interesting thing, the frame of mind in which the pilgrim sets out being rather adverse to correct or critical observation. An adventurous traveller, on the other hand, like Marco Polo, although too prone to take all the stories he hears for granted, yet goes ostensibly as an observer, and the consequence is that he tells us something of men and manners, and contributes something to geography in every line. But that well-meaning though somewhat fatuous ecclesiastic, St. Willibald (whose pilgrimage begins the book), confines his account of a visit to an interesting locality to such remarks as "we next reached Cana where the water was turned into wine," and as a rule gives us no information by which we can even identify the spot so pointed out to him. The title *Descriptions of the Holy Land* is a misnomer, and the impressions which the worthy pilgrims of the Middle Ages appear to have received are about on a par with those of a modern Russian peasant, who, after a long journey through Egypt, the desert of Sinai and Palestine, has nothing better to recount to his fellow-villagers than that he kissed a picture of *ἡ ἄγα Θεούκος* painted by St. Luke, and saw the stone on which the cock crowed when Peter denied his Master. Add to this the dog-Latin or bald *Langue d'oil* in which the *Descriptions* are written, and we can hardly call the work an edifying one. No doubt we obtain a certain amount of knowledge of the sites to which old monkish tradition attached, but as these traditions were almost invariably wrong, they are of little interest in view of the modern system of scientific research by which identifications are arrived at. There are certainly a few crumbs of information among all this mediaeval rubbish, and these are fully descended upon in Herr Tobler's notes, which are by far the most valuable part of the volume.

After a careful perusal of the itinerary of St. Willibald, I cannot say that I have learnt much except that the bishop saw a "lion" on the plain of Esdraelon, "qui aperto ore rugiens rancusque, eos rapere ac devorare cupiens, valde minabatur illis," and that he was guilty of a gross breach of the Custom House regulations at Jerusalem. When, however, we leave the rather promiscuous wanderings and vague descriptions of St. Willibald and the anonymous pilgrims, and come to the account of "La cité de Jherusalem," we are on more interesting ground, and the diligent antiquary may extract therefrom some data as to the changes which the external aspect of the city has undergone during the last few centuries.

The old *Tabula Geographica Marini Sanuti*, published with the volume, enables

us to follow the pilgrims on their various journeys.

The book is very carefully edited, but I must confess to a grave doubt as to whether the cause of Palestine topography would not be much the gainer if all monks and monkish traditions were banished from the land, and we were to trust more to the local legends of the peasantry and the unerring and impartial evidence of the Ordnance and Palestine Exploration Fund Surveys.

E. H. PALMER.

NEW NOVELS.

*Azalea.* By Cecil Clayton. In Three Volumes. (London : Hurst & Blackett, 1876.)

*Success, and How he Won it.* From the German of E. Werner. By Christina Tyrrell. In Three Volumes. (London : R. Bentley & Son, 1876.)

*Mistress Haslewode : a Tale of the Reformation Oak.* By F. H. Moore. In Two Volumes. (London : Remington & Co., 1876.)

*Marjory's Faith.* By Florence Harding. (London : Samuel Tinsley, 1876.)

*Frank Amor.* By Jajabee. In Three Volumes. (London : Samuel Tinsley, 1876.)

*Azalea* is a story which, without having anything new either in plot or characters, is distinctly easy and pleasant to read, in consequence of its thoroughly cultured and well-bred tone. The plot is as slight as can be, and only two of the personages, the flower-named heroine herself and her one lady friend, are more than lightly-pencilled outlines. These two, however, are careful and conscientious studies, and contrasted with no inconsiderable success : the heroine, the daughter of the love-match of an English artist of good family and mediocre powers with an Italian Jewess, being described as a girl of large brain, high standard of right, pure and unworldly, and endowed with rare beauty ; and her widowed friend, Madge Elliott, as a fast and worldly, but neither vulgar nor unfeminine, London woman of society. The men are all more conventional types, but each is sketched in with a firm and appreciative touch, and there are no blurred outlines. Further, the English style is much above the ordinary fiction level, and the only solecism we have noted is "frightened of," which recurs twice or thrice. The two scholarly old men of the book, squire and parson, might have been made a good deal more of, but what there is has been well done : and the Rev. John Purvis might stand for the first draught of Mr. Blackmore's John Rosedew in *Cradock Nowell*. A little more strength and colour, added to the grace, good taste, and refinement of *Azalea*, would lift the writer into a more than respectable place in authorship.

It was probably a dread of colloquialism that induced Miss Tyrrell to paraphrase the title of Werner's novel, which would have been much more exactly Englished *Here's Luck !* the precise equivalent of *Glück auf !* But she has been faithful enough in the rest of her version. Hitherto only two groups

of authors—French and English—have succeeded in the modern novel. There are a few single stories of high excellence in other literatures, such as Manzoni's *I Promessi Sposi*, and Hans Andersen's *Improvisatore*, which for design and finish are rightly adjudged a place in the foremost rank of fiction. But, as a rule, admitting only the rarest exceptions, there is a crude immaturity and provincialism in even the cleverest novelists outside the two groups already named. Frederika Bremer and Emilie Carlén, Fernan Caballero, and a far more distinguished writer than any of these three, Tourgnenef himself, are open to this criticism; while the German school, as represented by Auerbach, Nathusius, Hauff, Paul Heyse, and Freytag, despite occasional truth and power, is too often deficient in style, movement, and interest, and certainly at its best does not usually rank above the unconsidered average novels of one London publishing season. But *Glück auf!* is made of better stuff, and is handled with considerable power. There are two strands in the tale, carefully intertwined—how a marriage of barter becomes one of affection, and how an embittered strife between capital and labour is converted into a stable peace. Each of these is made to bear upon the other, and the hero of the book, Arthur Berkow, plays the chief part in both. He is well contrasted with a yet more vigorously drawn character, Ulric Hartmann, the ambitious and fiery leader of revolt among the workmen, whose strong individuality is depicted with unusual skill, and is altogether above the ordinary level of German works. Though the local colour is all correct, yet the book is so far from provincial in tone that it might have been a French or an English story without losing any of its vigour, save that a part of it, which turns on the lax facility with which divorce is granted and condoned in the German Empire, would have to be modified for countries where the marriage-law rests on a less precarious and immoral basis.

Mr. Moore's story is that of Ket's rising in Norfolk, in 1549, the nearest parallel in English history to the Jacquerie revolt in France two centuries earlier, to which it bore more resemblance than do the risings of Tyler and Cade in the reigns of Richard II. and Henry VI. The subject is a good one, but the author has fallen into the error of Strutt in *Queenhoo Hall*, and has subordinated narrative to archaeology, writing as he does altogether too much in the gramercy, quotha, and i'fackins style; and that not merely in the dialogue, but in the connecting matter. Even if a critic of language were inclined to accept the colloquial diction of the book as the real speech of Norfolk in the sixteenth century, exception must be taken to the pedantry of using words familiar only to professed antiquaries, when the meaning would be plainer, and the local colour unimpaired, by employing more usual phrases. "Ravelled" bread, for instance, when brown bread is meant, and "chete" bread, for household wheaten bread, are needless affectations, and there are many such. A few of the scenes, however, are sketched in with some vigour, but the best of them necessarily provoke comparison with the master-hand of Scott, and Mr. Moore cannot abide such

a test. Thus his May-gambol scene is far inferior to the well-known episode in the *Abbot*, and Ket's feasting in Thorpe Hall will not satisfy those who recall William de la Marck's banquet in Louis of Bourbon's palace at Liège, in *Quentin Durward*. There are some slips, too, in the easiest part of the work, that of historical statement. The reader does not gather, for example, from Mr. Moore's account, that Robert Ket, though a tanner by trade, also belonged by station to the ranks of the minor gentry, and was lord of no fewer than three manors. And much injustice is done to the fighting powers of his forces in the account of their final defeat. It is represented as the result of an undisciplined descent into Dassingdale Plain from the stronghold of Household Hill (where the Reformation Oak stood), to relieve Norwich from Lord Warwick's troops, and to have ended in shameful rout, after one brief skirmish. As a fact, this fight had been preceded by several assaults of the insurgents on the city, into which they succeeded in forcing their way many times, and inflicting heavy loss on the King's army. The failure of provisions alone drew Ket down from Household, and even when he was routed, the remnant of his Reformation Army fortified their camp, and made such a threatening show that Warwick was obliged to grant them liberal terms of surrender, which, for a marvel in that age, and by such a man, were faithfully observed. A story which professes to give an accurate picture of the struggle ought not to have slurred over some of its most striking features.

*Marjory's Faith* is seemingly a first attempt, and displays extreme inexperience throughout in its workmanship. Even the title is misleading, for there is nothing in the story involving any long trial of the heroine's constancy. Miss Harding's notions on a great many subjects appear to be of the vaguest, for the main situation of her book is that at its very beginning a young earl carries off the lady who seems to be intended as heroine, but who is found speechless and dying two years later at her sister's door, with a baby in her arms—the Marjory of the tale. Nothing is known of the facts till Earl Brangford turns up again eighteen years later, explaining how he had been duly married to Marjory's mother, but had kept the matter secret from the duke, his papa, who wrote to him every now and then urging another marriage upon him. Lady Brangford, coming on these letters, and finding her proposed rival's name in them, seemingly concludes that she has been deluded by a false marriage, or else, more probably, flies into a fit of jealous rage, goes off to her old home with her baby, nearly penniless, and dies of cold and exhaustion just as she gets there. Her husband, who never dreams of looking for her in the most obvious place, waits just four months, and then, taking for granted she must be dead, marries the lady provided by his father, thus saving himself from bigamy by a mere fluke; and discovers his daughter by sheer accident after his second wife's death. And, though the duke has been dead a dozen years at that time, his patent of nobility must have been limited in some

very curious fashion, for the son remains Earl Brangford still, obtaining no advance in rank. Miss Harding is also of opinion that his daughter, as eldest child, necessarily became heiress to all her father's personal property, to the exclusion of her two half-brothers, to whom the titles and entailed estates should descend. So much for the probabilities of the plot. The style is simply breathless, and, though the sentences are not always very long, produces the sensation of having no stops. It has the worse fault of fine writing of a moralising cast, varied by a few depressing passages intended to be witty and amusing; and, finally, the authoress—as she styles herself in her dedication—anxiously displays some little scraps of Greek and Latin she has picked up, the extent and value of which may be estimated by the order and orthography of one sentence, in which she speaks of "apodasis and proclisis" (*sic*). She must make an entirely fresh start if she is ever to do anything, for this book is so far from being on the path she desires to tread, that she must retrace every step of it before she reaches even the beginning of the road.

*Frank Amor* is a book of quite exceptional dulness, albeit the author seems to have had some notion of imitating the sensationalism of MM. Paul Féval and Xavier de Montépin. The greater part of the book professes to be autobiographical, but the hero is a hysterical lunatic who rages, cries, faints, and gets into inexplicable difficulties every three or four pages, and several of the other characters are no saner. There is not any discoverable plot, and the strain visible throughout deprives the author of the one palliation which might be offered, that he dashed off his book at full speed by way of trying how much the public could bear. There is a considerable display of recondite erudition made in various places; of which the most noteworthy specimen is, perhaps, a sentence which informs us that the Jewish Cohens "are of the united tribes of Judah and Benjamin, and claim to be the royal line of the Hebrews." It is just possible that Jajabee has heard of the Maccabee dynasty, and that this elaborate blunder is due to mixing his facts too recklessly.

RICHARD F. LITTLEDALE.

#### SCHOOL BOOKS.

*Dix Années d'Exil.* Par Mdme. la Baronne de Staël-Holstein: with Biographical Memoir, &c., by Gustave Masson, B.A. (Pitt Press.)

*Le Vieux Célibataire.* A Comedy by Collin d'Harville, with Biographical Memoir, &c., by Gustave Masson, B.A. (Pitt Press.)

*Goethe's Hermann und Dorothea.* With an Introduction and Notes by Wilhelm Wagner, Ph. D. (Pitt Press.)

*Goethe's Boyhood.* Being the first Three Books of his Autobiography. Arranged and Annotated by Wilhelm Wagner, Ph. D. (Pitt Press.)

*Zaire.* Edited by Prof. Théodore Karcher, LL.B., of the Royal Military Academy, Woolwich, &c. (Longmans.)

*Alzire.* Do.

*Le Cid.* Edited with English Notes. Do.

*Polyeucte.* Edited, with Vocabulary of Grammatical, Idiomatic, and Explanatory Notes, by Charles Cassal, LL.D. (Longmans.)

*Chatterton.* Par M. le Cte. Alfred de Vigny. Edited with Notes, by Léonce Stiévenard. (Longmans.)

*French Classics*; a Selection of Plays by Regnard, Brueys, and Palaprat. Edited, with English Notes, by Gustave Masson, B.A. Volumes VI., VII. (Oxford : Clarendon Press.)

*The Traveller's Primer*. By Rhymer. (Longmans.)

*La Méthode des Méthodes, Clef de la Langue Française*. Par Madame Paul Gayrard, Diplômée de l'Hôtel de Ville de Paris. (Bailliére, Tindal and Cox.)

*A French Grammar, in Two Parts, for the Use of Public and Middle-Class Schools*. By F. E. Darqué. (Relfe Brothers.)

*Second French Exercise Book*. By Hermann Breymann, Ph.D. (Macmillan.)

*English into French, First Book*, being a Graduated Selection from the best English Prose Writers, to be turned into French. By Henri Van Laun. Also, Second Book, for advanced Pupils. (Daldy, Ishbister and Co.)

*Anthology of Modern French Poetry: Two Courses*, Junior and Senior. Edited by Prof. Ch. Cassal, LL.D., and Prof. Théodore Karcher, LL.B. (Longmans.)

*Comparative French-English Studies*, Grammatical and Idiomatic. Second Edition. By G. Eugène. (Williams and Norgate.)

*French Homonyms and Paronyms, &c.*, with Exercises. By A. Roulier, B.A. (Longmans.)

*The Public School French Grammar, by Brachet*. Adapted for the use of English Schools, by the Rev. P. H. E. Brette, B.D., and Gustave Masson, B.A. (Hachette.)

*Pocket Dictionary of the German and English Languages*. By F. W. Longman. (Longmans.)

*Hauff's Märchen*. A Selection from Hauff's Fairy Tales, with a Vocabulary. By A. Hoare, B.A. (Williams and Norgate.)

*The First German Book*. By Alfred G. Havet, and Gustav A. Schrumpf. (Simpkin, Marshall and Co.)

*Lange's New German Method*. In Four Volumes. Vol. I. The Germans at Home. (Oxford : Clarendon Press.)

*Typical Selections from the Best English Writers*, with Introductory Notices. Vols. I. and II. Second Edition. (Oxford : Clarendon Press.)

*Analysis of Bacon's "Advancement of Learning," &c.* By I. P. Fleming, M.A., B.C.L. (Longmans.)

*The Two Napoleons; being a Sketch of the Principal Events in the History of Europe for the last Eighty Years*. By One of the Writers of the "School Managers' Series of Reading Books." (Crosby Lockwood, and Co.)

*The "Tempest" of Shakespeare*. Edited by T. Surtees Phillpotts. (Rivingtons.)

*An English Grammar for Schools*. By J. C. Curtis, B.A. (Simpkin, Marshall, and Co.)

*Andersen's Tales, for Use in Schools*. (George Bell and Sons.)

*The Rudiments of English Grammar and Composition*. By J. Hamblin Smith, M.A. (Rivingtons.)

*Exercises in English Composition, with an Introductory Chapter on Analysis*. By Robert Shakuel Knight, Fellow of the Royal Society of Literature. (Longmans.)

*Aids to Accuracy*. By S. Croft, with an Introduction by the Rev. Canon Gregory. (Thomas Murby.)

*John Heywood's Complete Series of Home Lesson Books*. Book V. for Standard V. By Alfonzo Gardiner. (Manchester and London.)

*Studies in English for the Use of Modern Schools*. Edited and Annotated by H. Courthope Bowen, M.A. (Henry S. King and Co.)

*"London," and "The Vanity of Human Wishes."* With Notes. By I. P. Fleming, M.A., B.C.L. (Longmans.)

*Guide for Customs' Candidates, with Examination Papers*. By R. Johnston, F.R.G.S. (Longmans.)

*The Traveller; or, A Prospect of Society*, by Oliver Goldsmith. Edited by the Rev. E. T.

Stevens, M.A., and the Rev. D. Morris, B.A. (Longmans.)

*Tasso: La Gerusalemme Liberata*. Cantos I., II. With Introduction and Notes. By H. B. Cotterill, B.A., F.R.G.S. (Oxford : Clarendon Press.)

*A Grammar of the Portuguese Language, with a Course of Exercises*. By Alfred Elwes. (Crosby Lockwood and Co.)

THE four volumes of French and German authors lately issued by the Pitt Press are edited with care and judgment. The choice made by M. Masson of the second book of the *Memoirs* of Mdme. de Staél appears specially felicitous. If there be a subject upon which instruction is needed by the class of readers for whom these books are prepared, it is the meanness of Napoleon I. This instruction has been partly given by Mr. Bowen's edition of the campaigns of Napoleon; and the book before us, not by its notes (for in respect of historical criticism M. Masson is colourless), but by its text, will give it still more. The passages selected from contemporary poets are interesting, both from a literary and from a political point of view. This is likely to be one of the most favoured of M. Masson's editions, and deservedly so.

Collin d'Harleville's amusing play, *Le vieux célibataire*, also by M. Masson, has English arguments prefixed to the acts, as in his less fortunate selection of Piron's *Métromanie*. M. Masson is doing good work in introducing learners to some of the less-known French play-writers. The arguments are admirably clear, and the notes are not too abundant.

Dr. Wagner's edition of *Hermann und Dorothea*, also for the Pitt Press, is introduced by a preface which he claims to be a digest of most of the literature that has gradually gathered round the great *bürgerliches Idyll*, and which treats in sufficient detail of the metre, prosody, and style. The notes are among the best that we know, with the reservation that they are often too abundant. Mere translations should never be given. As an example of a vicious kind of note, we take one from the page before us: *Gewaltsam*, we are told, means "violently" = *mit grosser Gewalt*. There are many such. The note immediately preceding it, on the other hand, is tasteful and necessary.

The same remarks regarding the notes will apply to Dr. Wagner's *Goethe's Boyhood*. There is no preface attached, and the subject, an admirable one, perhaps scarcely needed it.

We cannot congratulate the editors of the five volumes of the London Series of French Classics before us on their choice of subjects. These volumes are intended, presumably, for schools. The two plays from Voltaire are perhaps the least unsuitable for such readers. The vivid language and nervous style of Voltaire may seize and retain the attention which will flag continually over the stilted though majestic style and the artificial antitheses of Corneille. Corneille's *Cid*, captivating as it was to the *blasés* Parisians, captivating as it still is to matured readers, is not suited for boys who may have had the good fortune to know the story fresh from the brusque romance of Spanish ballads. A drama dealing with the subject of Christian conversion is still less suitable. Of the notes we disapprove (except in the point of the references given to other lines in which the same difficulty occurs) as being calculated to save useful labour. All three editors sin grievously in this respect, M. Stiévenard perhaps the most grievously. There are no arguments to the acts, and the editors appear to have been careful to omit in the Introduction anything which could tend to make a boy understand the historical place occupied by the author.

Two volumes of *French Classics* edited by M. Masson for the Clarendon Press are of much higher rank. The sixth volume contains Reynard's *Joueur* and Brueys' *Le Grondeur*. We wish that M. Masson had included—and hope that he will, later on, produce—*L'Avocat Patelin*, and that he

will then follow his usual plan of prefixing well-written arguments. The seventh volume contains extracts illustrative of the reign of Louis XIV., from Cardinal de Retz, Mdme. de Montpensier, Mdme. de Motteville, and St.-Simon. These two volumes should form a useful half-year's school course.

*French Genders by Rhymer* is the title of a silly little book. The feminine exceptions are worked painfully into a kind of rhyme, and the masculine ones are placed in a long and unsuggestive list.

Although we cannot accept Mdme. Gayrard's lively little book as in any sense a substitute for a good school French grammar, yet for students who have pretty well mastered the initial difficulties of the language it may be useful, inasmuch as it is clearly written with the view of helping them to appreciate partially the finer shades of difference, of which those who have not the opportunity of continual conversation with educated Frenchmen must remain in a great measure ignorant. There is, however, much that is unsatisfactory, and much that is unnecessary. Of the first kind we notice the chapter on genders, and of the second the list of "verbes avec ressemblance." No list will be of any use to pupils who are apt to confound *hériter* with *irriter*, or *perpétuer* with *perpétérer*.

The French Syntax by M. Darqué is a logical, well-written book. The chapter on the subjunctive, in which the ideas of doubt or of certainty are clearly shown as the motive powers, as it were, is specially commendable. The exceptional rules on the agreement of the past-participle are also satisfactorily done. But we protest against the somewhat supercilious way in which M. Darqué dismisses what all teachers of French grammar know to be one of the ideas most difficult to explain, by saying, as on p. 47, "The matter is too plain to require further elucidation." The second edition of the *French Grammar* accompanies the Syntax.

In his *Second French Exercise Book*, Mr. Breymann has collected some seventy exercises on the tenses, and on the different parts of speech, fairly comprehensive in their range, but lamentably incomplete in many of the sections. An attempt to do any good, for example, with conjunctions apart from the subjunctive is a barren one, and for even a working knowledge of the subjunctive not one exercise is needed, but fifty. The exercises on the tenses and genders are good, and the book will invite learners by its pleasant type and arrangement.

M. van Laun publishes two *English into French* books. His aim is almost a higher one than is usual in a "First" Book. It is to teach the learner how "to give back, not only the equivalents of the words, but the very spirit, idiom and accent of the original author." M. van Laun has selected the difficulties with the judgment of experience. The small chapters on the preposition and adverb are good, and might have been longer, and what we may call the moral reflections fewer. The second part is merely a selection of English passages with sensible footnotes.

The two volumes of *Anthology of Modern French Poetry*, compiled by MM. Cassal and Karcher from the choice pieces of the most pleasing of contemporary French poets, and published by the Clarendon Press, will be found useful as affording occasional relief from the more solid matter which usually and rightly occupies the work of a form. It is well that boys should learn that France has poets such as Hugo, Lamartine, Gautier, Musset, and Scribe, even though unable fully to appreciate their beauties. The books are well printed, and the device of putting in black type the words which are noted at the end is serviceable. The notes themselves are commendable as not being entirely translations or derivations given to no purpose but that of saving the learner trouble. They are on the same plan as those to the edition of the London Series of French Classics, but far better.

The *French Studies, Grammatical and Idiomatic*, of M. Eugène is as successfully planned as any of the numerous royal roads to French in our list. We limit this praise, however, to the Accidence. The Syntax, though fairly clear, is composed of rules without reasons; the exceptions to the ordinary rules of agreement of past participles of transitive verbs (with which the use of *faire* is mixed up without comment) are left baldly expressed, although they admit of obvious explanations, which give force to the rule and form admirable training; while, as usual, the subjunctive is very imperfectly discussed.

M. Roulier's unpleasantly-titled book is one of questionable utility. It would be wasted time for a young learner who had to master accidence and syntax to set to work to learn by heart that which he will, as his reading extends, in a great measure learn without learning. If, however, he desires practice, this book will afford it excellently.

The *Public School French Grammar*, edited by MM. Brette and Masson, is founded entirely upon M. Brachet's *Historical French Grammar*, of the first part of which a clear analysis is prefixed. The editors have doubtless sufficient reason for pinning their faith to M. Brachet's theory, although, if we are not mistaken, his conclusions as to the small part played by the ancient dialects of Gaul in the formation of the French language are by no means unchallenged by etymologists of the present day. Any doubt on this point does not, however, prevent us from expressing our pleasure at the appearance of a book which, while retaining much of the suggestiveness of M. Brachet's work, is put into a form more suitable for our schools. We would give emphatic approval to the chapters upon the formation of substantives, adjectives, and auxiliary verbs, in which the origin of each termination is clearly explained. Of the Syntax we scarcely think so well. The past participles are well done, but the pronouns are not so clearly given as in other grammars with which we are acquainted, and the conjunctions receive very inadequate attention.

We do not imagine that much favour will be shown to Mr. Longman's *German Dictionary* by those who have M. Cauvin's work within their reach. Whether a book which is not unlike a six-inch cube is to be termed a pocket-dictionary is questionable. It is comprehensive and idiomatic, and, we suppose, fairly cheap. It should be; for the print is microscopic, smaller than Fligel. It has one great fault of arrangement: the different idioms under one word are not always placed in alphabetical order. Both parts are in one volume.

It is pretty well understood that "the acquiring the vocabulary constitutes a chief difficulty in the study of any language." Whether this difficulty is likely to be removed in the case of German by such means as those provided by Mr. Hoare in his edition of Hauff's *Märchen* we cannot say. Our own opinion is that bitter war should be waged against any further attempts to teach a boy to work without a proper stock in trade. No boy possessed of grammar and dictionary ought to be saved the trouble of using either by being told that *schlug auf* means "opened," or that *weiss* means "knows." Without the vocabularies this is a pleasant enough selection of tales. As it stands it is a most hurtful assault upon sound doctrine.

A book which requires "directions for use," quite medicinal in their exactness, is not likely to be a favourite in schools, where, as a rule, the successful teachers are those who are most personal in their methods. The *First German Book* of MM. Havet and Schrumpf may be useful—although sometimes very confusing—if the instructions are rigidly adhered to: but otherwise it will offer every possible facility for "cribbing."

*Lange's New German Method*, published by the Clarendon Press, is in four parts. The first consists of specimens of German writing, which will soon, we hope, be rendered unnecessary by

advancing civilisation. The second and third parts are conversations, more sensible than is usually the case. The fourth bears the somewhat ambitious title of "The Essentials of German Grammar." These appear to be fewer than we had thought. The book is well printed.

Another Clarendon Press publication is the second edition of the two volumes of typical selections from great English Prose Writers. As might be expected, these volumes form quite the best "English Reader" of a high class. The first volume contains extracts from all the writers of eminence from Latimer to Berkeley; the second from the Revolution to the present time. We are delighted to find that the editors have in the second volume included a few passages from Landor. If literary taste or style is to be learnt at all from three or four extracts from many authors of every variety of style, the editors may fairly lay claim to having done a real service in preparing these volumes.

Mr. Fleming has advisedly refrained, in his *Analysis of "The Advancement of Learning,"* from yielding to the temptation to which analysts most often give way, that of superseding the text-book by original opinions. At the same time it is by no means a mere collection of dry bones. Mr. Fleming's own remarks are always pertinent, and his quotations interesting. The words peculiar to Bacon, or used in a sense now obsolete, are clearly explained, and the examination papers at the end are an analysis doubly distilled. The diagram illustrative of the classification of the sciences in their present state is a great addition to the book. Mr. Fleming has written to supply a need, and has supplied it well.

*The Two Napoleons* is a short and very fairly written account of a few of the well-known scenes in the lives of the two emperors. It is probably too favourable and pitying in its estimate, though it does not shirk saying some hard things. The most useful part will be the latter, from which a boy may really learn a little about the second Napoleon. At any rate, he will learn that the Napoleons were two. The alternative title of the book is misleading.

Mr. Philpotts publishes his edition of the *Tempest*. It is unnecessary to say more than that it fully sustains the reputation of the series of which it is a part.

Mr. Curtis has had considerable experience, and has profited by it. His little *English Grammar* is clearly written, and the plan of the exercises is a good one. Probably exercises worked on the same plan, but taken direct from whatever book is in the pupil's hand, would be more useful.

*Hans Andersen's Tales*, edited by Messrs. Bell, are always welcome, and are "well adapted for distinctively educational purposes." This particular edition is a readable one.

Mr. Hamblin Smith, in his *Rudiments of English Grammar*, neither calls "the" a distinguishing adjective, nor the present participle the imperfect participle. Thus far we are grateful. But our gratitude ceases when we find such phrases as "but-words" and "therefore-words," which latter phrase is illustrated by two passages in which no other "therefore-word" but "therefore" itself occurs. Latin and Greek derivatives and prefixes are of no use except to those who have learnt some Latin or Greek, and such would recognise them without a list. Oddly enough, while Latin and Greek abounds, there is no reference to German. Is Mr. Smith right in saying that in the line "I banish her my bed and company," "my bed and company" forms a "second objective case"? At any rate it is confusing to a learner to place it side by side with "We make ourselves fools."

Mr. Knight's *English Composition* is on an original plan, as to the possible success of which we will not venture an opinion. Moreover, it is intended for students "of either sex." We were not before aware that the rules of English composition in any way varied with sex. Any how, the

analytical exercises upon the well-chosen passages which close the book may be used with advantage, as Mr. Knight says, by both sexes alike.

The first paragraph in Mr. Croft's *Aids to Accuracy* is charmingly *naïve*. It runs thus:—"Ancient name, Albion; called Britain from Brutus, the first king, who landed *circ. 1108 B.C.*" How must the shade of Geoffrey of Monmouth rejoice at this unlooked-for revival of true learning. Of "Aids to Accuracy" there are none, unless the doggerel verse containing confusion worse confounded on the various railways is to be called so. Better learn Bradshaw.

Neither the style nor the print of Mr. Alfonso Gardiner's *Fifth Standard Book* is likely to invite the labours of children who go from school to homes where light and quiet are hard to come by. And we doubt whether notes such as that the saltiness of the Mediterranean Sea is due to evaporation are likely to encourage accurate habits. Mr. Gardiner probably tells these children that the earth is an oblate spheroid. He certainly tells them that the *o* in "cenotaph" in Shelley's well-known line is long.

A somewhat inflated introduction is prefixed to Mr. Bowen's *Studies in English*. This is merely a series of passages forming a very meagre selection from well-known English authors. Slight biographical notices are affixed to each piece.

Johnson's great Satires are well-edited by Mr. Fleming, who places at the bottom of the page the corresponding passages from their models, Juvenal's third and tenth Satires, with Dryden's translations. The notes are, we are pleased to find, few in number, and interesting.

The *Guide for Customs' Candidates* seems well adapted for its limited aim. It contains useful practical hints on all matters connected with examinations of this class, and a well-selected set of papers.

*Goldsmith's Traveller* forms part of Messrs. Stevens and Morris's series of annotated poems. The footnotes are clear, and, for the most part, necessary.

Mr. Cotterill's *Tasso*, published by the Clarendon Press, is another witness to the fact that Italian is beginning once more to strive for its old position in English school instruction. This attempt is on the whole judiciously executed. The Introductions and Arguments are good: so are the notes, especially those of a philological character; the rest are perhaps a little too helpful. Mr. Cotterill quotes Robello in most critical cases.

Mr. Elwes has published his *Portuguese Grammar* rather we suppose to complete the series than to supply a demand. It is simply and clearly arranged.

OSMUND AIRY.

#### NOTES AND NEWS.

MR. EUGENE SCHUYLER'S long-expected *Turkistan; Notes of a Journey in the Russian Provinces of Central Asia, and the Khanates of Bokhara and Khokand*, will be ready for publication by Messrs. Sampson Low and Co., on Thursday, the 14th instant.

MR. ARTHUR ARNOLD has promised to deliver a lecture to the members of the Birmingham and Midland Institute on "Persia" in the autumn.

MESSRS. HENRY S. KING AND CO. are about to publish a narrative of journeys made by Col. Playfair in the steps of the famous Abyssinian traveller, James Bruce. Peculiar interest attaches to this volume because, by the kindness of Lord and Lady Thurlow, the great-grand-daughter of James Bruce, a very large collection of his original drawings, which have never been made public, have been placed at the disposal of Col. Playfair. They comprise drawings of all the important Roman and Mauritanian remains, drawn for the most part in duplicate by Bruce, and by Balugani, the Italian artist who accompanied him on his tour. Time and spoilers have done much to destroy these remains in the last hundred

years, and the earlier beauty of many can only be understood by means of these drawings, which are of equal beauty and accuracy. A large number of these will be reproduced in the present volumes.

LADY CHARLOTTE SCHREIBER's translation of the *Mabinogion* is about to be published in a cheap and popular form by Mr. Quaritch, of Piccadilly. Her original edition of the text and translation is both costly and rare, and thus inaccessible to thousands of readers who would gladly be acquainted with the ancient Cymric legends which are the chief source of the whole literature of Arthurian romance.

THE Early English Text Society gets a good help from Germany, as the Chaucer Society does from America. The editor of *Altenglische Legenden*, Dr. C. Horstmann, has undertaken to edit for the Early English Text Society all the Early English Legends or Lives of Saints:—1. Those not contained in the well-known collection in the Harleian MS. 2277, from which Mr. Furnivall edited fourteen for the Philological Society in 1862; 2. This collection, of which Dr. Horstmann has already copied eight thick quarto MSS. To this collection, of which the best MS. Harleian 2277, is in the Southern dialect, Dr. Morris will write the grammatical introduction, in continuation of his like essays on the Northern, East and West Midland, and Kentish dialects, in his different editions of certain of the Early English Text Society's books.

THE Life of Charles Kingsley which will appear during the present winter season will contain as a facsimile of his handwriting the manuscript of his well-known verses, "Three Fishers went Sailing out into the West."

THE Lectures on Genesis delivered by the late Rev. F. W. Robertson, of Brighton, will be published very shortly by Messrs. Henry S. King and Co.

MR. DEMETRIOS BIKELAS has just published at Athens, and with Messrs. Williams and Norgate, in a handsome octavo of over 660 pages, his translation of Shakspere's *Romeo and Juliet*, *Othello*, and *Lear*—Σακοπείρου Ρωμαῖος καὶ Ιουλίερα, Ὁθέλλος, καὶ ὁ Βασιλεὺς Δῆρα—with an introduction and notes, incorporating the results of the latest criticism in Germany, France, and England.

MR. DAVID SYME, the proprietor of the *Melbourne Age*, who is staying for a short time in this country, has written a work entitled *Outlines of Industrial Science*, which will be published this autumn by Messrs. Henry S. King and Co. Its object is to expose what seem to him the fallacies of the modern English school of political economy, and to construct a system of doctrine in place of that now existing, to the method, matter and form of which the author is entirely opposed.

THE Chaucer Society has just received the welcome news that Prof. Hiram Corson, of the Cornell University, Ithaca, U.S.A., has volunteered both to make the Index of Names and Subjects to the Society's edition of *The Canterbury Tales*, and also to edit its *Concordance to Chaucer's Works*, of which the material is being prepared by divers members and helpers.

A CORRESPONDENT writes: "Allow me to add to Prof. Mahaffy's list of Dr. Henry's books two more—*Menippaea*, without his name, 8vo (Dresden, 1866); and the first volume of *Aeneidea*, or critical, exegetical, and aesthetical remarks on the *Aeneis*; with a personal collation of all the first-class MSS., and upwards of a hundred second-class MSS., and all the principal editions, royal 8vo, printed at Leipzig in 1873, but never yet published."

A RETURN of considerable import to those interested in university education has been recently printed by order of the House of Commons. It states the number, names, and description of professors, their emoluments, number of lectures

delivered by each, number of auditors, &c., &c. Accompanying the statement are letters from the different professors, going more or less into particulars. Dr. Pusey thinks that, from various causes, few are qualified to gain much from critical lectures on Hebrew. Since 1870 his own pupils have been very few, never exceeding ten, and sometimes lower; one term his deputy had but three. The Professors of Pastoral Theology and Ecclesiastical History get an average audience of fifty each. Dr. Jowett lectures on Thucydides to an average of forty students; the Professor of Latin to some twenty; the Camden Professor of Ancient History to six; and the Professor of Modern History to about twenty. At the three lectures delivered annually on Poetry, some fifty or sixty persons attend, but "of these many are women." Mr. Ruskin writes that he is obliged by the terms of his Fine Art Professorship to give twelve lectures in the year, and that he never intends to give more; his average attendance is above 100. In 1869, the first year of his appointment, the present Professor of Arabic delivered forty lectures to one student, and in the following year to two; since then he has abandoned the hope of forming a class, and consequently no lectures have been delivered since 1870. At Cambridge the number at Divinity lectures is tolerably large, as students going in for the Theological Examination are required to attend a certain proportion of those delivered. The Professors of Physic, Anatomy, and Medicine get an average of eight, forty-three, and twelve respectively. The Sadlerian Professor of Pure Mathematics attracts an average audience of two; Mr. Seeley lectures on Modern History to from forty to sixty hearers; Mr. Fawcett on Political Economy to about forty; Mr. Liveing on Chemistry to fifty or sixty; Dr. Macfarren on Music to about sixty; and Mr. Colvin on Fire Art to about sixty. This last figure, however, includes ladies and members of the Senate; the usual number of undergraduates attracted by the subject or the lecturer is put down at "from one to ten."

MR. JOHN RHYNS has embodied some interesting remarks on local pronunciation in his recent official report on the schools inspected by him in the counties of Flint and Denbigh. It seems that the Welsh children pronounce words like *baby* and *all* as though they were *bobby* and *ole*, while their inability to pronounce the sounds *sh*, *ch*, and *j* leads them to read a sentence like "Charles and James got a shilling each for finishing the job which they had begun," "Tsyarles and Dsyames got a siling eats for finicing the dyob whits they had begun." In some parts also the Carnarvonshire habit of giving a sputtering pronunciation to a final dental is not unusual, while the *u* of North Wales, which resembles the German *ü*, is frequently substituted for the English *i*. Greek scholars will be especially interested in learning that the semi-vowels *w* and *y* are liable to be discarded at the beginning of words: thus *wood* and *woman* become *ood*, *ooman*, and *ye* or *you* become *ee*, *ew*.

THE proposed Chair of Comparative Philology at Cape Town still occupies the attention of the colonists, and the great importance of having Dr. Bleek's labours continued and completed by a trained scholar, and the languages and folk-lore of the South African races examined and preserved before they perish, makes the subject one of intense interest to all European philologists. Mr. Molteno, the Premier of the Colony, and his secretary, Mr. Trimen, are at present in England, and it is well known that they are personally favourably disposed towards the project. It now turns out that the difficulty that has arisen as to the endowment of the chair is in great measure due to the action of the committee of the Public Library. The *Cape Standard and Mail* of July 11, states that "in 1862 a sum of 600*l.* had been granted by Parliament for the safe custody of the Grey collection, and for general purposes. 250*l.* of that sum had

been destined at the time by the committee for the salary of Dr. Bleek as Curator of the Grey collection; Mr. Maskew, the librarian, drawing the same amount. . . . Mr. Maskew's salary was afterwards increased to 300*l.* But it would appear that immediately after Dr. Bleek's death arrangements were entered into to abolish the custodianship altogether. Miss Lloyd, who had assisted Dr. Bleek in his Bushman studies, was asked to copy the catalogue of the Grey Library for a period of twelve months at a salary of 125*l.* a year, on the understanding, however, on her part, that this would be a mere temporary arrangement until the appointment of Dr. Bleek's successor. 120*l.* were coolly added to the salary of Mr. Maskew, who may be very well qualified to look after the Public Library as it is now arranged, but who has never had the reputation of being a scientific man, such as would be required to initiate the better educated part of the Cape public into the proper use of the literary treasures of the Grey Library. In the report of the Committee for the Public Library this was stated in such a form that neither the public nor the subscribers would be likely to discover it unless feeling particularly interested in the matter. In other words, the interests of science and of the scientific education of the Cape public, to which Dr. Bleek had so powerfully contributed by his personal influence, were sacrificed to the convenience of the librarian, and, to a certain extent, of the committee, who were probably as little anxious to see discontented faces as, according to Lord Macaulay, King Charles II.; and to the public the question whether they, too, approved of such a sacrifice, was never clearly put . . . . Valuable MSS. and scarce editions are not to be looked after in the same way as the volumes of a circulating library; and it would not only be a loss, but a disgrace to the colony if the valuable gift made by Sir George Grey to the Cape Town Library were allowed to suffer from neglect."

MR. F. J. FARADAY, F.S.S., who has just been appointed Curator and Secretary of the Manchester Aquarium, is also secretary of the active Field Naturalists' Society of that town. An aquarium that does not descend to the level of a fashionable lounge might easily become a centre of investigation for every branch of zoological science. We hope to see the Manchester institution affording facilities for purely scientific research, stimulating the taste for natural history, and directing it into useful channels.

THOUGH William Harrison is known to us only by his *Description of Britaine*, and interesting *Description of England*, both prefixed to Holinshed's *Chronicle* (1577, 1587), yet he himself looked on those books as quite secondary to the great work of his life, his *Chronologie*, which Holinshed tells us he "had gathered and compiled with most exquisit diligence." The good parson feared that the cost of producing his big book would stop it ever "coming abroad." And so it has. It had disappeared, till in 1850 Mr. Cotton, of Thurles, wrote to *Notes and Queries* that he had found it in the Diocesan Library of Derry. Mr. Furnivall accordingly applied there for it; and, though at first the searches for it proved fruitless, its second, third, and fourth volumes were at last found; and, by the Bishop of Derry's kindness, are now in Mr. Furnivall's custody. These volumes prove to be a chronicle of the world's history from the creation to the year 1592; and the fourth of them contains some interesting entries and opinions of Harrison on his own time. Under 1573, for instance, he notes that,

"In these daies the taking in of the smoke of the Indian herb called *Tabaco* by an instrument formed like a little ladle, whereby it passeth from the mouth into the head and stomach, is gretly taken up and used in England against Rewmes and some other diseases engendred in the longes and inward partes."

Some of the home-life entries will be printed in Mr. Furnivall's edition of Harrison's *Description of England*, 1577-1587, which is nearly ready for the New Shakspeare Society; but the whole of the Elizabethan chronicle, at least, should be reprinted, as it reports Continental affairs as well as English. Harrison was at Cambridge in 1551. He was born "in Cordwainer Street, otherwise

called Bow Lane," on April 18, 1534. He died Canon of Windsor on April 24, 1593.

In the *Revue des Deux Mondes* for August 15 M. A. Geffroy describes the first results (chiefly interesting to mediaeval and patristic students) of the new French School at Rome. M. Henri Gaidoz begins a series of studies on the nationalities of Hungary; the first deals with the Serbs of the Banat, who have suffered many things between the Turks of Stamboul and the Turks of Buda. M. Henry Blaze de Bury maintains the ordinary view of the relations of Louis XIII. and Richelieu against M. Marius Topin's spirited vindication of the king.

In the *Contemporary Review*, Charles Elam, M.D., besides the usual objections to automatism and evolution, avers that protoplasm can only be resolved into water, ammonia, and carbonic acid gas by the addition of oxygen in the proportion, speaking roughly, of 170 oxygen to 100 parts plasm. Mr. Spedding concludes his examination of Lord Macaulay's essay on Bacon: the most interesting thing in it is a little disquisition of how respectable men come to be made scapegoats when an abuse is to be abolished. Dr. A. Schwartz has some good *aperçus* on French preachers, though his point of view is arbitrary. Edward D. Neill maintains that Lord Baltimore founded Maryland as a Church of England colony, and that toleration only dated from 1649, when he wished to attract Puritan settlers and was negotiating with the Parliament to avoid confiscation. F. W. Rowsell's article on "Capital Punishment in England" points out that the ferocious legislation in defence of property was mainly the work of the Tudor and Hanoverian dynasties, and that crime always diminished during war. The most interesting article in the number is by Dr. Rigg, on the "Churchmanship of John Wesley." He makes the following points: at no time did Wesley hold what would be called high sacramental doctrine; after his "conversion" he felt and stated that his churchmanship had lost its foundation; he regarded "Apostolical succession" as a fable (upon Macaulay's and Chillingworth's grounds); the Minutes of Conference from 1745 onward prove that he regarded all questions of discipline as questions of expediency simply; he may have intended his society to include members of different communions, as the Moravian society then did; he probably hoped that in its progress his own society would come to include enough beneficed clergymen of the Church of England to provide its members with the sacraments and keep them in the main within the Church of England. In the last years of his life there was a conscious return to the past; even then his protests against his preachers administering the sacraments were rather on the ground that they had no authorisation from him than on the ground that they had no ordination from a bishop.

In the *Fortnightly Review* Mr. Morley concludes his study of Robespierre; it is to be regretted that he did not take space enough for a few facts and dates. We do not wish his commentary curtailed; but it supposes a familiarity with the mere narrative which few readers have. He holds that Danton's real rival was Billaud Varennes, while Robespierre's real opponents were the dogmatic Atheists. Robespierre did not conquer Danton; he sacrificed him to his policy of putting himself at the head of the strongest combination of the moment. The Law of Prairial, under which as much blood was shed in the last three months of the Terror as in all the rest, was not intended by Robespierre as an instrument of general execution, but as an instrument for reaching Barras and other highly-placed speculators whose delinquencies would have been hard to prove. Mr. Morley does not believe that Robespierre really desired a dictatorship, though his intrigues were directed to attaining a position for himself in which he would be able to apply

the system which he erroneously supposed himself to possess.

In *Blackwood* most readers will have turned to the narratives of Mrs. and Mr. Wordsworth, the survivors of the *Strathmore*, which have the interest inseparable from the subject. There is a severe but not ungenerous article on "Alfred de Musset," taking his side, as the nearest approach to a right side, in the question between him and George Sand.

In *Fraser* Mr. Wratislaw has an interesting paper on the story of the bloody Parliament of Willemow; and Captain Roger Upton has an instructive one on Arabian horses.

In *Cornhill* there is a very candid and interesting article on Turkish ways and Turkish women, by F. G. A., a lady who lived five years as governess to a pasha whose wife was a princess. Mr. Julian Hawthorne's poetry is weird and graceful, and free from the brutality which disfigured his former endeavours to reach abnormal and intense effects. The article on Leopardi contains many enjoyable translations.

In *Macmillan* T. Wemyss Reid begins a monograph on Charlotte Brontë which is important as embodying copious extracts with lines to the original of Caroline Helston. The writer calls attention to the influence of her father; and apparently intends to maintain that her life was less tragic than is represented in Mrs. Gaskell's beautiful biography, and her character more in accordance with commonplace sympathy than has been generally understood. Sir Bartle Frere concludes six papers on the Khojas. W. H. Mason discusses Homer and Dr. Schliemann, and makes several points in favour of the Hissarlik site, though not inclined to believe that topography tells in favour of the truthfulness of the *Iliad*.

In the *Dublin University Magazine* there is a lively instalment of "Lays of the Saintly" dealing with St. Fillan and parodying Scott.

In *Temple Bar* "Morality on a Spanish Wharf" deals with the proverbs of Cadiz boatmen, and is worth reading. The author of "Bitter Fruit" begins a new story, "An Old Man's Darling," rather in the spirit of Mrs. Lynn Linton.

Most of the copy for the *Gentleman's Magazine* this month was burnt in a fire at the publishers', and the editor assures us that the author of *Comin through the Rye* re-wrote her contribution from memory in less time than most people would have copied it. The composition is creditably finished and pointed. Leigh Hunt's remaining letters were burnt, so instead we have a first instalment of Douglas Jerrold's.

A COMPLETE edition of the poetical works of Mackay will shortly be published by Messrs. Frederick Warne and Co.

The whole of the first edition of Mr. George Howell's *Handy-Book of the Labour Laws* having been sold, a second edition is now in the press and will be ready for issue during the present month. This edition will contain, in addition to other new matter, a review of the judgments of Barons Bramwell and Huddlestane with regard to "picketing."

UNDER the title of *Badische Biographien* (Heidelberg: Bassermann), Herr von Weech has issued the first two parts of a biographical dictionary of persons of note connected with the Grand Duchy of Baden. As the author of a *Geschichte der Badischen Verfassung*, and of other works relating to the history of that country, he has special qualifications for the task; and he has obtained the co-operation of such men as Bartsch, Eduard Devrient, Max Dücker, Treitschke and Wolmann. Even persons who, like Gervinus, without being natives of Baden passed a portion of their active life within the Grand Duchy, will be included in the work.

#### MR. GEORGE SMITH.

THE death of Mr. George Smith, in early middle life, deprives the English school of Assyriology of its head and chief. Having for some years carefully followed the researches of Sir Henry Rawlinson and others, in the field of Assyrian research, he commenced in 1857 the study of the inscriptions. His researches convinced him that the chief difficulty in the reconciliation of Biblical and Assyrian chronology lay in the arrangement of the annals of Tiglath-pileser II., and he commenced a careful examination of the monuments of this king deposited in the British Museum. His studies were productive of most important results, in revealing the names of Ahaz and Azariah, kings of Judah, and Pekah and Hoseah, kings of Israel, as contemporaries of this monarch. During his researches he discovered an inscription fixing the date of the payment of tribute by Jehu, king of Samaria, to Shalmaneser II. The results of these researches were given in a series of papers in the *Zeitschrift für Ägyptische Sprache*. In 1867 he discovered and published an inscription fixing the date of a total eclipse of the sun in the month Sivan, n.c. 763. In the same year he was appointed to assist Sir Henry Rawlinson in the preparation of the third volume of the *Cuneiform Inscriptions of Western Asia*. During this year he discovered an inscription recording the invasion of Babylon in n.c. 2280 by the Elamites, and also an inscription showing the observation of the Sabbath among the Assyrians.

In 1866 he had commenced the copying of inscriptions relating to the Assyrian King Assurbanipal, the Greek Sardanapalus, for the purpose of publishing his annals. This work he gave to the world in 1871. There is no work published on the Assyrian inscriptions which has done so much as this to place the decipherment of the texts on a firm and accurate footing. The careful preparation of the text, and the accurate translation, accompanied by every variant reading, has made the work one which no student should be without. Some idea of the labour expended in its production may be gained when it is mentioned that over three thousand lines of texts are transcribed, transliterated, and translated in its pages.

In the same year Mr. Smith published a valuable little work on the "Phonetic Value of the Characters of the Cuneiform Syllabary." This work will always form a most necessary hand-book to every student of this difficult portion of the study of Assyrian. He also published in the *Journal of the Society of Biblical Archaeology* a lengthy and most important paper on the "Early History of Babylonia," which was the result of several years' labour on the difficult Accadian brick legends.

Having in 1872 been engaged in an examination of the mythological portion of the Assyrian collection in the British Museum, he discovered an important series of tablets. These tablets were part of a cycle of early Chaldean legends consisting of twelve tablets relating to the adventures of a mythical king named Isdubar. The eleventh tablet of the series he found to contain the legend of the Flood as current in Babylonia. Having copied and translated this tablet, he delivered a lecture on it before the Society of Biblical Archaeology. This discovery was the means of reviving the interest in Assyrian research and study, which had become very low and was confined to a few patient workers only. The proprietors of the *Daily Telegraph* came forward, and offered to defray the expenses of an expedition to excavate on the site of Nineveh, and accordingly Mr. Smith left England in January, 1873, and reached Mosul in March. His excavations at Kouyunjik were most important in their results in enabling him to complete many imperfect texts already in the collections. During this mission to the East he paid a flying visit to the sites of Babylon and other early cities. In the autumn of that year he returned to England, bringing with him a large and important collection of objects.

These the proprietors of the *Daily Telegraph* presented to the Museum.

The *firman* granted by the Turkish Government being unexpired, Mr. Smith again left for Mosul to continue excavations for the trustees of the British Museum, and having completed the period of the *firman*, and being unable to get a renewal from the authorities, he returned to England. The account of these expeditions he published in his work on *Assyrian Discoveries*. He now continued his researches in the mythology of the Assyrians, and was enabled to collect and join a series of fragments relating to the legends of Chaldean cosmogony, as well as many others of importance. The remainder of the year 1875 was devoted to the copying and translation of these legends, which were published early this year in a work entitled *Chaldean Account of Genesis*.

In October, 1875, Mr. Smith left England for the purpose of visiting Constantinople to endeavour to obtain a *firman* for excavations. After very great difficulty he obtained one, and returned to England to prepare his outfit. He left England for the East in March last, and, after landing at Alexandretta, proceeded to Bagdad for the purpose of inspecting some antiquities. Owing to the unsettled state of the country, and to the prevalence of the plague, he was unable to excavate, and was on his way to England when he was taken ill, and died at Aleppo on August 19.

Though essentially a specialist, Mr. Smith published in the *Journal* of the Society of Biblical Archaeology an important paper on the Cypriot inscriptions, to which he was the first in England to gain any clue, and this has since formed a firm basis for the investigation of others. He published last year, in the series issued by the S. P. C. K., a small *History of Assyria*, which is at present the only concise History of that important empire. He has left the complete MS. of a companion work to the above in the *History of Babylonia*, which it is hoped will shortly be published.

His loss will be greatly regretted by many who had the advantage of his personal acquaintance and could appreciate his kindness of disposition. By all who had occasion to seek his aid in their researches his loss will be most deeply felt; for he was ever ready to afford aid, either by information, or by placing every material possible in the hands of an enquirer. As a student of the Assyrian his knowledge of the texts was unequalled; and, from constant examination of the objects of the collection, he was able to find authorities for his statements on the tablets with as much ease as if they were folios of a library. As a copyist of the difficult script of the tablets he was unsurpassed; his careful study of variant forms in the palaeography, and his patient search after duplicate copies, rendered his publication of texts most valuable and trustworthy.

W. ST. C. BOSCAWEN.

#### THE LAST OF THE PASTONS.

In the course of his researches among the Venetian Archives, Mr. Rawdon Brown has met with some interesting details of the wife and son of Girolamo Alberti, of whose diplomatic correspondence during his residence for four years in this country we have already given some account (see ACADEMY, September 25, 1875). Alberti's wife was an Englishwoman, her maiden name Margaret Paston—a member, in fact, of the well-known and ill-fated Yarmouth family. In the summer of 1695 the Republic of Venice determined to send a special embassy to William III. in the persons of Lorenzo Soranzo and Girolamo Venier, and among the Contarini MSS. in St. Mark's Library is a letter from Lord Yarmouth's daughter, dated September 15, 1695, from Selva, a country place near Treviso, to her cousin Charles Bertie respecting accommodation for the Ambassadors in London. Bertie in reply recommends the house of the late closet-keeper Chiffinch in St. James's Park—famous for

the dissipations therein of Charles—which was to be had furnished for twenty pounds a week; or a new mansion lately occupied by Judge Jeffries, a far more pretentious establishment apparently, for the rent of it unfurnished was fixed at fifty pounds a week.

Twenty years after this we find Carlo Alberti, Margaret Paston's eldest son, acting as Secretary to the Venetian Proveditor-General, at Napoli di Romania, when it was taken by the Turks in the summer of 1715. The enemy rushed to the Government House to seize the Proveditor's papers. Alberti endeavoured to destroy his ciphered alphabet by throwing it into a chafing-dish, but the Turks entering the room before the parchment was consumed, he is said to have snatched the burning roll from the embers and to have swallowed it. Thus, we are told, did he preserve the secrets of the State, whose plan of operations in the Morea would otherwise have been discovered through the interception by the enemy of the ciphered despatches which passed to and fro between the Venetian commanders. Alberti, now a prisoner, was sold as a slave, and became the property of one Haggi Osmanaga, a great personage at Smyrna, who for him and another Christian asked 4,000 piastres. How Carlo Alberti was ransomed, or otherwise obtained his liberty, does not appear; but some seven years after—that is, on November 21, 1722—he was undoubtedly in Venice, and acting as one of the notaries in ordinary of the Ducal Chancery; for, on that day, when in his purple gown he was waiting to accompany the Doge to the annual ceremony at the church of the "Salute," he was arrested by order of the chiefs of the Ten. On December 29 the arrest was unanimously confirmed by the Council of Ten, and on January 13 the same tribunal condemned Alberti to death. His crime was the passing and dispensing money-orders for pensions, &c., in the name of the Republic without the sanction of the Signory; he had been guilty, indeed, of breach of trust and forgery. In his defence he alleged, among other things, that he had been subject for the last fourteen years to epileptic fits, which at times deprived him of his reason. He also alluded to the service he had done the State at Napoli di Romania. A petition to the Council of Ten was also presented by the Alberti family, in which the services of his father and grandfather are mentioned; it contains, too, a paragraph by his mother, which is thus translated:—

"Would that I, Margaret Paston, Countess of Yarmouth, had never been born; or after becoming a mother had at least not survived for my utter misery until this my ruinous old age, if it only remains for me to see my son in the hands of the executioner; and to hear from England my country which I have abandoned, and from my kinsfolk there, that I came to shed their blood—which is illustrious—under the axe of judgment on an ignominious scaffold in this Queen City of the world."

It was at first proposed to behead Carlo Alberti publicly between the columns of the "Piazzetta," but it was afterwards ordained that the execution should take place in the dungeons two hours after sunset. The morning after, the body was buried in the vault of the Canons of St. Mark in the portico of the church leading to the chapel of the "Madonna." Margaret Paston followed her son into the grave but a few months afterwards.

#### HANSEATIC HISTORY AND LOW-GERMAN DIALECT.

The annual gathering of the Society for the History of the Hansa towns ("Hansische Geschichtsverein"), which I announced in the ACADEMY of May 27, took place according to the programme during Whitsun week at Köln in the old Hansa-room of the Town Hall. The English visitors who were expected did not attend. But a few learned men from Holland represented for the first time the international tendencies of this promising historical confederation. Though papers

and addresses are always read when the members from east and west meet annually in one or other of the cities of the old League, both maritime and inland, their chief object will always be to support the issue of certain publications from the vast stores of records illustrating the history of trade and commerce and the international policy of a great portion of Northern Europe during the latter part of the Middle Ages.

On the occasion of the last meeting I reported on the new *Codex Diplomaticus* for the general History of the Hansa. Since then another stout volume has appeared, under the title *Hanserecesse von 1431-1476*, bearbeitet von Goswin Frhr. von der Ropp, Erster Band (Leipzig: Duncker and Humblot), the importance of which to students of general and of English history in particular I again beg to be allowed to introduce to the notice of your readers. By *Hanserecesse* is understood very much the same multifarious body of documents as occurs on the English Rolls of Parliament belonging to the fourteenth and fifteenth centuries—that is to say, the minutes and proceedings of the general or the provincial diets of the civic League, together with a very extended correspondence, petitions and resolutions, treaties, lists of deputies, bills of accounts, &c., &c. The originals, as they were sent home to the various towns, have to be collected, collated, registered, and extracted from almost innumerable city archives, not only within the Low German regions of the old Empire, but far beyond them—from London and St. Petersburg, as well as from Stockholm and Copenhagen, from Antwerp and Bruges. Only thorough scholars in palaeography and languages, in history and law, can be employed on such researches, and the most skilful editing is required either to reproduce the entire transactions or even to calendar them. As the publication of the more ancient *Recesses* down to the year 1430 had been taken in hand years ago, according to the advice of the late Dr. Lappenberg, by the Historical Commission of Munich, which entrusted them to the skilful erudition of Dr. K. Koppmann of Hamburg, the Society for Hanseatic History ventured to prepare a second and later series, purposing to push on the work into more recent times, but adhering to the same strict scientific principles of editing, and, with the assistance of the same well-known Leipzig firm, to the same excellent shape and print as had gained approbation in the first series. Moreover, the young editor, Dr. Goswin, Baron von der Ropp, a Livonian by birth, but a pupil of the University of Göttingen, and now himself teaching history in that of Leipzig, shows himself quite competent for the work, and a fair rival to his friend Koppmann, though evidently a less tempting period has been allotted to him.

The most brilliant time of the celebrated federation was over, when it committed the fatal mistake of supporting from the very beginning the union of the three Scandinavian crowns. It is true that Margaret, the great Queen of Denmark, was succeeded by the weak and inconsiderate Eric the Pomeranian. But the cities derived hardly any advantages on their side, when, in 1426, they renewed the war against the three northern kingdoms. Many of them laboured under internal difficulties, their aristocratic municipalities being frequently upset and expelled by the guilds—the trade-unions of the day—or their civic independence being altogether endangered by the daring attack of some neighbouring prince. At the same time, dark clouds arose from eastern and western neighbours to the great detriment of the superiority hitherto enjoyed on the high road of the sea, and of the fundamental pillars of the League, its outlying settlements. Poland, which after the accession of the Lithuanian dynasty almost on a sudden became a European power, had defeated the German colonisers and governors of Prussia, the knights of the Teutonic order, so that their master was obliged to be neutral in the great Baltic struggle, although he could not prevent

Dantzic, his most powerful city, from continuing to adhere to the old confederates. On the other hand, Duke Philip of Burgundy annexed without much hindrance Flanders, Brabant, and the Dutch Netherlands, prescribing to the western cities a new anti-federal, dynastic policy. When Rostock, in 1430, concluded a separate armistice with Denmark, and Stralsund was ready to follow its example, Lübeck and its confederates could not avoid suing for peace also. Yet their alliance with the Counts of Holstein and Dukes of Sleswick stood for several years in the way. The present volume comprises in 613 numbers the transactions from January, 1431, down to September, 1436, when after many difficulties and vicissitudes peace was at length restored.

Here it may be sufficient to allude to some of the more momentous consequences of so many intestine and foreign conflicts. After about the year 1423 the towns of Holland and Zealand, hitherto members of the Hansa, began to break off from the League, their vessels trying to force the passage of the Sound as enemies on every occasion, and to carry an illicit trade into the dominion of their former allies with the help of certain smuggling seaports. No wonder that henceforth all successors of Eric, who ruled over Denmark, Norway and Sweden, followed his example in continuing a firm alliance with Holland, while Duke Philip and his son made war against the federation of German cities, without ever proclaiming it in due form. The intercourse with the Flemish cities alone made an exception, because the Hanseatic factory at Bruges was too firmly rooted, and the democratic spirit of these places too independent, to allow any sudden disruption. So it happened that, whereas neither French nor English, both still entangled in their hundred years' war, respected the flag of the Hansa; whereas Scotch pirates scoured the German Ocean, and Spaniards the Bay of Biscay, in search of the well-stored traders from Bremen and Hamburg, Lübeck and Dantzic, Flanders, in want of the raw wool of the British Isles and the Peninsula, succeeded once more, about 1433, in inducing the hostile powers to let it pass, and in persuading the Easterlings to retract their prohibition of the trade.

Much new light is thrown by this collection on the precarious state of the contemporary affairs of England. And this is particularly welcome, as all scholars are aware, from Rymer and the Rolls of Parliament, of the progressive meagreness and fragmentary state of the national records, the more the French contrived to shake off definitely the yoke of their oppressors, and the more the first symptoms of the Wars of the Roses initiated at home a most terrible era of distress and disgrace. No doubt the Government, during the minority of Henry VI, endeavoured most conscientiously to abstain from touching the ancient privileges which the Hanse merchants hitherto enjoyed in London and in other seaports of the realm. But Parliament, closely connected with a steadily-rising national commerce, declined more and more to protect foreigners from the payment of the common dues and from the new and heavy taxes which were required by the difficulty of the situation. Moreover, the monopolistic spirit of the Easterlings never would grant to Englishmen similar rights of corporation in their own region to those which they themselves had for centuries enjoyed in their Steel-yard in London. Without the least scruple they subverted the factories which the English founded either at Bergen in Norway or at Dantzic in the territory of the Teutonic knights. Hence arose quarrels in the English courts of law and in the various diets of the League, as well as piratical expeditions and open warfare. A number of papers in this volume refer exclusively to a heavy fine which had been outstanding for a considerable time. Once in the days of King Henry IV, English mariners had thrown overboard a number of Germans they had captured on the high seas. The English Government was ready to pay an indemnity, but part of it had been

transferred beforehand upon the Master of the Knights, and there was no end of accounting and explaining for and against.

The cities of Livonia seem to have been quite distinct, and much more independent than those of Prussia during this period. They had the great advantage of the chief trade with Republican Novgorod during all the time when Lübeck and her neighbours were almost exclusively engaged in war with King Eric. On the other hand, there was an interminable change of peace and war with the Russian princes, who arbitrarily stopped or set free the intercourse with the most eastward colony of the Hanseatic confederation.

By far the greater number of the documents, reports, minutes, treatises and letters—not to speak of a few in Latin or English—are written in the Low-German dialect, which at the time was used as the vehicle of a common and official language from the Gulf of Finland to the mouths of the Rhine and the Scheldt. The papers in Flemish differ so very little, or hardly more than in orthography, that every mariner or merchant from Lübeck or Dantzic must have understood them as well as his own homely speech. It was, therefore, a necessary and inevitable consequence that, about two years ago, a society for Low-German philology took its origin in intimate connexion with the "Hansische Geschichtsverein." The first issue of its annual periodical, *Jahrbuch des Vereins für niederdeutsche Sprachforschung*, Jahrgang 1875 (Bremen), has just left the press. All sorts of linguistic and literary subjects are discussed in a number of separate articles. Some very curious Mediaeval glossaries, and specimens of historical and allegorical poetry in different local dialects, printed for the first time, are interpreted in more or less extensive commentaries by competent scholars in comparative philology. It is natural that in such dissertations many details should occur which illustrate the history of the English language. I would therefore particularly allude to an article on the English Dialect Society, since its younger German sister has been started for the very same objects, and chiefly for the purpose of collecting, by the combined labours of fellow-workers who are scattered over a considerable extent of country, all sorts of materials for the history, the grammar, the dictionary, and the curious divergences of a distinct group of dialects so nearly related to the various idioms developed more than a thousand years ago by the Saxons, the Angles, and the Scandinavians in Britain. The philologists of the German Lowlands are quite alive to the old kith and kin, and therefore heartily subscribe to the answer which was sent by the Manchester Literary Club to an invitation of the English Dialect Society:—"The committee have expressed an earnest wish to help forward the national work undertaken by the English Dialect Society by every means in their power; and in reference to their own Glossary they will be prepared to meet the views of the Society in any way that may be deemed mutually advantageous."

The new German Society has almost immediately begun its own publications with a document full of linguistic, historical, and geographical curiosity: *Das Seebuch*, Von Karl Koppmann; mit einer nautischen Einleitung von Arthur Breusing. Mit Glossar von Christoph Waltner (Bremen). This rare document is preserved at Hamburg in two copies, which appear to have been composed in separate portions between the fourteenth and fifteenth centuries. The language, though Low-German throughout, has a tinge of Flemish. Its earliest chapters point distinctly to the Hanseatic factory at Bruges, since three various courses traced along the coasts of France, the south-west of England and Ireland, always terminate between the Zwin and the Isle of Thanet. It is a practical handbook for mariners of the time, containing directions for sailing the seas from the Straits of Gibraltar all the way up to the Gulf of Finland, with special information

about tides and currents, rocks, and shallow water, soundings, and distances from port to port. Hundreds of geographical names in their quaint spelling, the more scientific purposes of navigation, and the peculiarities of language, to a certain extent the common property of all seafaring nations of Teutonic descent, had to be explained by the editors. I have no doubt that the results of their researches will be highly welcome to the scholars of England, where navigation in the fifteenth century was attended with the same difficulties, but carried on nevertheless with the same eagerness, as in the nineteenth.

R. PAULI.

PROCEEDINGS OF THE THIRD SESSION OF THE INTERNATIONAL CONGRESS OF ORIENTALISTS, ST. PETERSBURG.

St. Petersburg : September 2, 1876.

The International Congress was formally opened on Friday, September 1, by a meeting in the great hall of the Imperial University, which was decorated with the flags of different nations. Most of the nations of Europe and Asia were there represented. In accordance with the Russian custom evening dress was *de rigueur* for the European members of the Congress. The principal seats were occupied by Count Tolstoy (Minister of Public Instruction), Prince Lobonow de Rostow, M. de Giers, Count Suwarow, M. Veliaminow-Zernow, and others. The Emperor of Brazil was there, but took his seat among the ordinary members. Some representatives from Siberia were present. A Kirghiz, a Yakut, and a Mongol were pointed out to me. The proceedings commenced with the singing of an introductory hymn of the Russian Church by the choir of the Chapelle Royale. M. Gregoriew, the President of the Organisation Committee, then addressed the meeting in a few words, but he did not speak very distinctly; at least, at the distance at which I was seated, I lost a good deal of what he said. He said something in praise of Science, about its being an asylum amid the many troubles of which the world was now so full. In this hall, he said, nearly all the nations of the world were represented. It was a great fraternal society. He gave a hearty welcome to all the foreigners who were present. They were received with open arms. He spoke of the fatigues they had undergone in their long journeys to St. Petersburg, but it showed what love there was of Oriental studies; and they would be the more united in that love from meeting together from such distant parts. M. Schéfer returned thanks on behalf of the strangers for the sympathetic welcome which they had met with. He spoke of the honourable contests of Science, of the constant liberality of the sovereigns of Russia, of the benefits which had been received from the researches of Russian savants, and he especially thanked the members of the Organisation Committee for all they had done.

The Baron Osten-Sacken, one of the members of the Organisation Committee, then gave an account of the work of the committee. Their duties had been very difficult, their position exceptional, in consequence of the gentleman who was to have superintended their proceedings, and who had been elected at the London Congress to preside at the present Congress, Count Hilarion Worontsof-Dachkof, having been prevented from undertaking the office. His place had been subsequently taken by M. Gregoriew. In consequence of the assistance they had received from the Russian Government he hoped that, notwithstanding the shortness of the time at their disposal, the committee had succeeded in doing the work that lay before them in an efficient manner. He then referred to the historicobibliographical memoirs of the different sections of Russian research connected with the East, which several Orientalists of Russia had kindly undertaken to furnish at the request of the committee, in addition to the matters to be discussed

at the Congress. He also referred to the several important questions which had been proposed by the committee for discussion at the Congress, and to the numerous objects of interest relating to Oriental Archaeology, Ethnography, &c., that would be exhibited.

After this address the meeting proceeded to the election of the President of the Congress, the office, as was stated, having become vacant by the retirement of Count H. Worontsof-Dachkov, and M. W. W. Gregoriev, Professor of Oriental History, and Dean of the Faculty of Oriental Languages of the Imperial University, was unanimously chosen to be the President of the third, or St. Petersburg, Congress. Next, the presidents and vice-presidents of the different sections were elected. Nine sections had been formed of the subjects for consideration by the Congress. A president and two vice-presidents were required for each section, the condition being that one of these must be a Russian. The presidents nominated were as follows:—1. East and West Siberia; President: M. Vassiliev (St. Petersburg). 2. Middle Asia within Russian boundaries, as well as the independent principalities of Western Turkestan; President: M. Schéfer, Ch. (Paris). 3. Caucasia, as well as the Crimea, and other parts of European Russia inhabited by Asiatic peoples; President: M. Gamazow (St. Petersburg). 4. Transcaucasia, including ancient Georgia and Armenia; President: M. Kéropé Patkanow, (St. Petersburg). 5. Eastern Turkestan, Tibet, Mongolia with Manchuria and the Corea, China and Japan; President: M. Léon de Rosny, (Paris). 6. India, Afghanistan, Persia, and the Indo-Chinese Archipelago; President: M. Kern, (Leyden). 7. Turkey, including Arabia and Egypt; President: Ahmed Vefik Effendi, delegate of the Turkish Government. 8. Archaeology and Numismatics; President: M. J. Oppert, (Paris). 9. The Religious and Philosophical Systems of the East; President: Mr. Robert Douglass. Among the vice-presidents were appointed, belonging to our own country, Prof. W. Wright (Cambridge); Prof. Chereny (Oxford); Robert N. Cust, Esq., Honorary Librarian of the Royal Asiatic Society; E. B. Eastwick, Esq., late M.P. for Penryn; and Captain F. C. H. Clarke, Deputy Assistant Quarter-Master-General, Horse Guards. Much regret was felt at the absence of Sir Walter Elliot, K.C.S.I., who had been appointed delegate of the Indian Government, but who, it was understood, had been prevented by the state of his health from attending the Congress. M. Gregoriev, after thanking the members for the honour they had done him in electing him as their President, stated that the Middle Asia Section would hold its sitting to-morrow. He also announced that the excursion to Peterhof, which had been advertised to take place on Sunday, had been unavoidably postponed to Thursday. The proceedings concluded with the singing by the choir of the National Anthem of Russia.

The following provisional programme of the sittings of the Sections and of the excursions has been issued by the Organisation Committee. Sept. 2, Saturday, at 10 A.M. and 7.30 P.M., Sittings of the Sections; Sept. 3, Sunday, Excursion; Sept. 4, Monday, at 10 A.M. and 7.30 P.M., Sittings of the Sections; Sept. 5, Tuesday, at 10 A.M. and 7.30 P.M., Sittings of the Sections; Sept. 6, Wednesday, at 10 A.M., Sittings of the Sections: in the afternoon an excursion; Sept. 7, Thursday, Coronation Day: an excursion; Sept. 8, Friday, at 10 A.M. and 7.30 P.M., Sittings of the Sections; Sept. 9, Saturday, at 10 A.M., Sittings of the Sections: in the afternoon, an excursion; Sept. 10, Sunday, a day of rest; Sept. 11, Monday, Festival of St. Alexander: an excursion; Sept. 12, Tuesday, at 10 A.M., Sittings of the Sections; at 1 P.M., Meeting of the Council. Close of the proceedings.

E. L. BRANDRETH.

#### SELECTED BOOKS.

##### General Literature.

CONTZEN, H. Geschichte, Literatur, u. Bedeutung der Nationalökonomie od. Volkswirtschaftslehre. Cassel: Maurer. 4 M.

JONES, W. Finger-Rings Lore, Historical, Legendary, Anecdotal. Chatto & Windus.

LONG, C. C. Central Africa; Naked Truths of Naked People. Sampson Low & Co.

##### Theology.

LICHENBERGER, F. Encyclopédie des sciences religieuses. T. 1. 1<sup>re</sup> livr. Paris: Sandoz & Fischbacher. 2 fr. 50 c.

##### Physical Science.

BAILLON, H. Dictionnaire de botanique. 1<sup>re</sup> fasc. Paris: Hachette. 5 fr.

BRUNNER V. WATTENWYL, C. Die morphologische Bedeutung der Segmente, speciell d. Hinterleib bei den Orthopteren. Wien: Braumüller. 3 M. 80 Pf.

KERNER, A. Die Schutzmittel der Blüthen gegen unberufene Gäste. Wien: Braumüller. 8 M.

##### Philology.

CURTUS, G. Das Verbum der griechischen Sprache seinem Bau nach dargestellt. 2. Bd. Leipzig: Hirzel. 7 M. 80 Pf.

HAUPPI, M. opuscula. Vol. III. Leipzig: Hirzel. 6 M.

MIKLOSIC, F. Ueb. die Mundarten u. die Wanderungen der Zigeuner Europas. VI. Wien: Gerold's Sohn. 3 M.

#### CORRESPONDENCE.

JACOPO DE' BARBARI.

Montigny-sur-Loing: Sept. 1, 1876.

The two numbers of the ACADEMY for August 12 and 19 have only reached me to day. I see thereby that one of my letters in which I gave a brief analysis of a recent work by M. Charles Ephrussi on a Venetian artist of the end of the fifteenth century, Jacopo de' Barbari, has called forth two communications—the one, a note by Mr. Drury Fortnum, introducing an interesting letter by Dr. Lübke; the other, an essay in correction of supposed errors, more passionate in tone, by Mr. W. B. Scott, author of a Life of Albert Dürer in English.

Dr. Lübke's remarks, already published in the *Beilage zur Allgemeinen Zeitung* for May 30 last, have no direct connexion with M. Ephrussi's work. They do not contradict its conclusions. If we allude to them, it is only because they bring into prominence a fact that concerns all lovers of early Italian art: the bronze plate, *Orpheus and Eurydice*, belonging to M. Gustave Dreyfus, and etched in M. Ephrussi's book, is not the only work modelled and cast by Vischer after the compositions of Jacopo. There are others in existence. This point has already been established in a notice by M. Bergau which appeared in the *Nuremberg Correspondent* of October, 1875.

Mr. Scott's essay is conceived in a very different spirit. Indeed, he was in such haste to reply that he has not given himself time to read or to re-read the work quoted. This method of discussion is liable to obvious inconveniences. I am, for my own part, very grateful to Mr. Scott, but the author has a right to protest. I do not know whether he will do so. It would be dangerous for his opponent if he did, for Mr. Scott has written with a precipitation which renders his conclusions either inaccurate or open to suspicion, although they are arranged under four heads, like a sermon.

1. To imitate my excellent opponent—where is the proof of the assertion that Jacopo was from Nuremberg and not from Venice? What is the demonstration of the hypothesis that Barbari was a surname given by the Italians, and accepted by Jacopo—and also by the Nicolaus previously mentioned by Emile Galichon—for the sole reason that he "came from North of the Alps"? On the contrary, these leading points in the biography of the master are already settled beyond dispute. Albert Dürer, in the sketch of his preface to the *Treatise of the Proportions of the Human Body*, a preface which is repeated in a different form at the end of the Third Book of the same treatise, wrote: "I have never found anyone who has written anything on the proportions of the human body, except a man named

Jacob, born at Venice, a graceful painter." Observe that this expression, "graceful painter" (*lieblicher Maler*), or "lovely," "pleasant," if you will, corresponds perfectly to what we know of the figures of Jacopo, who evidently set before him as his ideal to give suppleness to the style of Mantegna with its combination of rudeness and delicacy. Are we then to suppose that our opponent is completely ignorant of the existence of historical documents which exist in manuscript at Nuremberg, at Dresden and even in London? Mr. Scott does himself wrong. There is a whole literature on this subject in existence in Germany. Heller, Zahn, Campe, Thausing can scarcely have escaped him when he was working at Albert Dürer. How can he have lost all recollection of these sketches for a preface, and so maintain that "lieblicher Maler" is "a modern critical appreciation"?

2. To continue; I have not the text of my letter before my eyes at the present moment. It is possible that, in correcting the proofs, I allowed sixteen to pass instead of eleven years. In any case the book reads, at page 15, in the fragment quoted from Dürer's letter to Pirkheimer:—"What pleased me eleven years ago does not please me at all now." This would be wholly unimportant did not Mr. Scott seize the occasion to translate and quote in the most singularly inaccurate fashion the text of this famous paragraph. His translation is as follows:—"What pleased me eleven years ago does not give me the same pleasure now, I confess. Then I praised no one but Master Jacob: but now I let you know there are better painters here, though Anthony Kolb swears there is no better in the world than Jacob." We ought to know whether Mr. Scott possesses a new text, for I do not believe that that hitherto known can bear any other sense than this (after the lines above quoted): "if I did not see it myself, I would not believe it from any one. I likewise give you notice that there are also far better painters than Master Jacob, who is no longer here." If Mr. Scott's text were the true one, we should have had to suppose that what had pleased Dürer eleven years before was the work of Mantegna. Thanks to the deductions of M. Ephrussi—deductions to which we are compelled to refer the reader, for fear of making this letter too lengthy—misunderstanding is no longer possible. Jacob resided at Nuremberg before 1495, but this sojourn does not imply that he was born there.

We perfectly agree as to 3, with the reservation that for the reasons above stated Dürer and Jacopo can by no means be said to be "both High-Germans."

4. Mr. Scott's arguments under this head will refute themselves when Mr. Scott has before his eyes the book which has given him so much concern. It was M. Galichon who thought that Jacopo followed Count Philip of Burgundy to the Netherlands in 1506, and M. Ephrussi had good reason for opposing this view by a careful comparison of dates. I am surprised that Mr. Scott should have described as a "re-issue" of Emile Galichon's work a work which is entirely new, and which combats, courteously but firmly, its chief conclusions. Galichon showed his sound taste by drawing attention in 1861 to an artist of real merit whose biography is almost unknown. Science has advanced since his day. He would have been the first to profit by it. It is natural that M. Ephrussi, who is young and passionately devoted to these researches, should have profited by it also, and should have arrived at more distinct conclusions. There is here no question of a re-issue. We do not find even that engraving of the *Woman with the Hat* which Galichon attributed to the burin of Jacopo, but which, as Mr. Reid, the learned Keeper of the Prints at the British Museum, assured its present possessor, Baron Edmund Rothschild, was engraved by a Nuremberg master.

Here I must stop. I have no right to venture

further upon ground which I have seldom trodden since I have more specially studied the modern school. Besides, I am in the country, far from my books of reference, and I should be afraid of falling into errors as palpable as those of my opponent. It is, finally, not without advantage that discussion should be raised concerning one of those masters, half-Italian half-German, who, in the last years of the fifteenth century, realised, not without originality, a temporary fusion of the two styles. Jacopo is *par excellence* the would-be Germanised Venetian (Jacopo Walsh). He has studied largely the supple and delicate engravings of Martin Schongauer. But how greatly his plan of Venice differs in point of arrangement from the plans, and in the method of handling the graving-tool from the views, of towns in the *Chronica Mundi* of Michael Wohlgemuth!

PH. BURTY.

### SCIENCE.

*The Dawn of Life; being the History of the Oldest Known Fossil Remains, and their Relation to Geological Time and to the Development of the Animal Kingdom.* By J. W. Dawson, LL.D., F.R.S., &c. (London: Hodder & Stoughton, 1875.)

ALTHOUGH so poetic a phrase as *The Dawn of Life* has been chosen as the title of this attractive little volume, it need hardly be said that Principal Dawson is far too cautious a geologist to assert with anything like confidence that we are yet able—or for the matter of that, ever shall be able—to trace the first appearance of life upon our planet. In the early days of geology, when its students had but little experience, and therefore a good deal of confidence, they were not unwilling to believe that they had scanned the first lines on the opening page of the earth's history; a belief which found expression in a host of terms that still linger in our geological nomenclature—such as "primitive rocks," "primary formations," "bottom zone," "primordial fauna," and the like. The rashness, not to say the pride, of assuming that we have penetrated to the very beginning of telluric existence has often been exposed, but perhaps by no one better than by Prof. Edward Forbes.

"Geologists and palaeontologists," said he, "are too apt to fancy that they have been favoured with a sight of the world in its swaddling clothes. If we do not much mistake, the Titans were mature giants ere they beat out the oldest stratum on which the geological hammer has yet rung."

Since this passage was penned our knowledge of the older rocks has been vastly extended, but the course of discovery has steadily confirmed the sagacious conjectures of the naturalist. Chiefly through the labours of the late Sir W. Logan, in conducting the Geological Survey of Canada, we have become acquainted with an enormous series of deposits older by far than any stratified rocks previously recorded. These ancient and altered rocks, which are typically developed in the Laurentide Hills to the north of the St. Lawrence Valley, and are hence fitly termed "Laurentian" rocks, form a series, at least 30,000 feet in thickness, divisible into an Upper and a Lower group, and consisting for the most part of gneiss and limestone, associated with vast deposits of iron-ore, and in the Upper series with thick beds of basic felspar. For many years these rocks had been searched in

vain for traces of any organic remains, and hence they were classed with those strata which were somewhat rashly termed "azotic." Yet there were not wanting reasons, partly chemical and partly biological, for conjecturing that the formation of some of these deposits was connected more or less directly with organic agencies. At length the day came for verifying these conjectures. In 1858 some specimens obtained from the Lower Laurentian limestones were suspected by Sir W. Logan to owe to an organic origin the obscure structure which they presented; and Dr. Dawson, on examining them under the microscope, not only confirmed this suspicion, but pointed out their relations to the Foraminifera, and at the same time suggested the now well-known name of *Eozoon*, or the "Dawn-animal." When specimens of this supposed fossil were submitted in 1865 to Dr. Carpenter and Prof. Rupert Jones, the highest authorities on the Foraminifera in this country, Dr. Dawson's conclusions were verified and strengthened, and henceforth *Eozoon* was ready to take its place as the oldest known fossil.

Although *Eozoon* may appear to be an insignificant object, the importance of its discovery in extending our knowledge of the range of life may be inferred from Sir W. Logan's remark that, in comparison with the age of this fossil, "the appearance of the so-called Primordial Fauna may be considered a comparatively modern event." So interesting a fossil might fairly claim its own monograph, and, indeed, Dr. Carpenter has hinted that there is some chance of such a work being prepared and submitted to the Palaeontographical Society. In the meantime Dr. Dawson has published the present volume, which is mainly devoted to a popular description of *Eozoon*, but yet contains sufficient scientific matter for the purposes of most students, its value in this respect being raised by copious extracts from original papers bearing upon the subject. Dr. Dawson, with his usual skill, has set forth his matter in very attractive shape, so as to form a work that is really readable with pleasure; and it may be added that the printing, the plates, and the general get-up of the volume are all that can be desired.

After describing the Laurentian rocks, the author sketches the history of the discovery of *Eozoon*, explains its structure and mode of preservation, glances at what are believed to represent its contemporaries and successors, and then discusses, with candour and generosity, the objections which have been raised against the conclusion that it is actually the remains of an organism. In this country the task of defending *Eozoon* has fallen almost exclusively upon Dr. Carpenter, who has, of course, conducted the case with the ability of an experienced advocate.

*Eozoon*, as preserved in typical specimens, exhibits successive layers of calcite, in some cases partially converted into dolomite, which alternate with lamellae of serpentine, loganite, or some other mineral silicate. This silicate has taken the place of the sarcodite-body which occupied the chambers of the original organism, while the carbonate represents the walls by which these chambers were enclosed. Dr. Carpenter has shown

that the "proper wall" is perforated by fine parallel tubuli, resembling those of the nummulites; while the intermediate or "supplementary skeleton" is penetrated by a ramifying system of canals, and by passages through which organic connexion was established between the several chambers. It is, of course, only in the best preserved specimens that these structures are well seen, and it may be supposed that many of the objections which have been urged against their organic origin have been founded on the study of only imperfect specimens. Thus we lately observed in Dr. Vogelsang's posthumous work entitled *Die Krystalliten* (Bonn, 1875), that the author, after referring to the forms assumed by the precipitate which he obtained on addition of ammonium chloride to a mixture of lime-water and gelatin, thus expresses himself:—

"Was ich selbst unter dem Namen *Eozoon Canadense* gesehen habe, zeigte nur viel unvollkommene Formen als diese künstlichen Niederschläge."

In judging of the organic structure of a form it is necessary not only to possess typical specimens, but to study them with an educated eye; since it is well known that those who have long devoted themselves to the study of a special group of organic forms can often detect points of structure which escape the notice of an untrained observer.

In parting company with *Eozoon* we may repeat a word of caution against the unphilosophical notion current in certain quarters that this fossil really represents the first animal which was launched into being upon our planet. Dr. Dawson admits that in suggesting the name *Eozoon* he had "no intention to affirm that there may not have been precursors of the dawn-animal." The history of the discovery of such a body in rocks which so long seemed hopelessly barren of fossils should stimulate further search in these ancient deposits, in the hope that haply they may yield some other traces of Laurentian life, and thus reveal to us the contemporaries, if not the forerunners, of *Eozoon*.

F. W. RUDLER.

*Vie de Saint Auban:* a Poem in Norman-French, ascribed to Matthew Paris. Edited, with Concordance-Glossary and Notes, by Prof. Rob. Atkinson. (London: John Murray, 1876.)

No country is richer in "etymological" dictionaries than ours. It would seem, however, that the nature of the etymology in our latest home-made dictionaries is not of the best. In Ogilvie's *English Dictionary, Etymological, Pronouncing, and Explanatory* (1874), we find under *abide*: "Sax. *bidan*, *abidan*; O. E. *abie*, from O. Fr. *abbayer*, from *baer*, to gape, to look with open mouth." The same in Chambers's *Etymological Dictionary*, edited by James Donald (1875): "A. S. *bidan*, to wait; O. E. *abie*, from O. Fr. *baer*, to gape."

When genuine Teutonic words like *abide*, *abie*, are derived from Old French, what will be the fate of less certain words? Observe, moreover, that in both these dictionaries *abash* also is derived from the O. Fr. *baer*. There can be no doubt as to the source of

this confusion. It is Wedgwood's *Etymological Dictionary* (1859-67), a book full of the most fantastic notions about the origin of words. Though he does not actually derive *abide* from Old French, he certainly implies that *abide* and O. Fr. *baer* both sprang from the same source, namely "ba," the syllable imitating the sound made by the involuntary opening of the mouth under the influence of astonishment." Latham, who does not always indulge in etymology, did not follow Wedgwood under *abide*, but in other cases copied him freely, and not always to his advantage—e. g., under *pittance*, which Wedgwood derives from *apidançant*, *apitançant*, *appétissant*, words which can only have come from Lat. *apetere*, and have therefore nothing to do with *pittance*.

Really a historical dictionary of the English language becomes necessary! A few years ago the Philological Society were collecting materials for such a work; but it has come to a standstill, and it would be unadvisable to resume it, as long as the Early English Text Society have not printed all the texts which must show what and how words and phrases were used.

Of equal importance to us with the Anglo-Saxon, Early English, and Anglo-Norman, are the Norman-French texts. A great many of the latter are already accessible, and have enabled Dr. Morris, in his admirable *Historical Outlines of English Accidence*, to fill eighteen pages with words of Norman-French origin in the English language before 1300 (it would be better to say, words that have come into English through Norman-French). This fact certainly speaks for the influence which this particular dialect exercised upon the English tongue. It was with the object of facilitating the study of it that Dr. Atkinson undertook the editing of the Norman-French poem mentioned above.

"The Norman invasion of England," he says in his preface, "has left indelible traces on our speech, which seem to deserve a much closer investigation than they have had. The influences exerted on the vocabulary, pronunciation, inflection, syntax and idiom have never yet been duly weighed, nor their action fairly considered. . . . In 1362 the French language was so much unknown that the pleadings in the law courts were directed to be conducted in English; but ten generations of vigorous life may be expected to have left profound traces of their existence. The history of our English language is altogether one-sided if it does not embrace the period of the Norman-French, which bridges over in some small degree the gulf between Saxon and English, and which has a higher claim to our consideration as having been the matrix of our early English literary work."

The MS. of the poem is preserved in the library of Trinity College, Dublin. It is, as the title indicates, a Life of St. Alban, the protomartyr of England, and also of St. Amphibalus. Tradition ascribes its composition, or rather translation from the Latin into Norman-French verse, to Matthew Paris, himself "a munke of St. Alban." Dr. Atkinson gives the history of the Latin original in full. Some deny that the handwriting of the poem is that of M. Paris. The editor, however, accepts M. Paris as the author, as there is no counter-evidence. M. Paris was appointed historiographer to St.

Albans in 1236; he died in 1259; the poem is supposed to have been written between 1236 and 1250—therefore, in a period when Norman-French had not yet materially declined.

The editor proposed to himself a threefold task:—(1) the production of a faithful, accurate text; (2) a philological and etymological explanation of some of the most difficult words and phrases; (3) the compilation of a comprehensive concordance-glossary. Even a cursory glance at the book will convince every one that Dr. Atkinson has performed his task with singular minuteness and care. The glossary is not a mere list of words. As the editor has brought together, for the purpose of comparison, every word every time it occurs under its proper grammatical category, the glossary practically serves, so far as this fragment goes, as a complete grammar of Norman-French, so easily and admirably arranged that any one might draw up the grammar for himself. In particular attention may be called to the entries under *de*, *ke* (=que), *aver*. Turning to *esperit* (Spirit, Holy Ghost) we see at a glance that in the nom. sing. the forms were *Seintz Esperitz*, *li Seinz Esperitz*, *Seint Esperitz*, *li esperitz*, and in the acc. sing. *Seint Esperit*, *mun esperit*, while the eight lines in which the forms occur are given to remove all doubt as to their correctness. As the editor has strictly confined himself to the illustration of the poem, no missing forms or cases are supplied. So under *estre* we find all forms of the ind. pres.: *sui*, *es*, *est*; *sumes*, *estes*, *sunt*; but not of the impt. (I.) of which only occur: sg. 1, *estioie*, 3, *estoit*; pl. 1, *estouim*, 3, *estouient*. Of the impt. (II.) we find only: sg. 3, *ert*; pl. 3, *erent*. Of the ind. pret. we miss the sec. pers. sing., while all the persons of the plural are represented, and even two forms for the first: *fumes*, *fuimes*; 2, *fustes*; 3, *furent*. By this plan anyone is able to see at once what there is and at the same time what there is not, in the book. The editor has rightly deviated from his general plan by repeating in many instances only the essential part of the line in the glossary, and in many cases only a reference to the line where the word is found. The editor has also fully treated of the final sibilants *s* and *z*, either added or fixed, and has pointed out the rules which governed their use. In a second appendix all the vowel-combinations occurring in the poem and their origin are dealt with in the most comprehensive manner.

In the notes the peculiarities and difficulties in the text are explained by means of etymology, minute comparison and copious illustrations of similar usages in the Romance languages, and in early English writers, especially Chaucer and Spenser. Occasionally Dr. Atkinson is able to correct some wrong notions of Diez and other scholars. It will be observed, however, that the poem, though containing some new forms, has afforded the editor none which enabled him to settle definitely any of the burning questions in etymology. In some instances there is a real luxury of forms: eight (*em*, *hem*, *hom*, *um*, *hum*, *home*, *umme*, *humme*) to indicate man (*homme*); five (*quer*, *queur*, *quoer*, *quor*, *quors*) to indicate heart (*cœur*). But there is no difficulty as to the derivation of

such words. Just in cases where a slight variation in the spelling might have relieved us from much perplexity in the future, the poem is singularly regular. Hence with regard to *selon* (*sulun*, three times), *dommage* (*damage*, three times), *besogne* (*busoinne*, twice; *busoingne*, once), *émail* (*aesmal*) and other like words, there is still room for further search and discussion. Again, *jueu* (in line 1149) goes with O. Fr. *joël*, *juël* (whence our jewel), &c., to uphold their derivation from a supposed *gaudi-ellum*; but *jocale*, *jocalis* (from *jocari*) may still be considered to have given rise to some of the various French forms of this word. At all events it would seem unadvisable to ignore them altogether, seeing that both *gaudiale* and *gaudiellum*, whence *joël*, &c., are derived, have never yet been found; that *gaudia*, in the sense of *rosary* only, occurs much later than *jocale*; that "*jocale*, *sive gaudiolum*," is found in a charter of 1398; that *bis-jocale* is suggested by Ménage and Diez as the probable origin of *bijou*; and that, finally, in a matrimonial contract of 1467 *injoquare*, *seu inquelare*, means to present jewels, gems, and other things of the kind.

In the second line of the poem occurs the word *adubbée*, adorned. Dr. Atkinson derives it from the A. S. *dubban*, to strike (dubban to riddere, to dub a knight), and Littré, Diez, &c., had adopted this derivation before. Dr. Morris, however, in his *English Accidence*, p. 337, assigns to *dubban* a Norman-French origin. He quotes from the *Saxon Chronicle*, where it occurs under the year 1086. Now, as no further Norman-French word seems to occur in this Chronicle until 1135, according to Dr. Morris's own table, there could scarcely be any doubt that (his solitary Norman-Fr.) *dubban* is an A. S. word which passed over into Norman-French, Mediaeval Latin, &c. The original meaning is still preserved in the Walloon *dauber*, to give a blow, whence it came afterwards to mean to touch, arrange, repair, dress, adorn, &c.

The note to *paene* in line 337 must be rectified. Speaking of this word, which in classic Latin *paganus*, rustic, came to mean civil as opposed to military, Dr. Atkinson says rightly that it has a different history besides. He then quotes from Du Cange a passage from St. Augustine: "Deorum falsorum mutorumque cultores quos usitato nomine *paganos* vocamus;" and continues to say that "no mention of these *paganis* is apparently made before 365 A.D." This date is found in Du Cange, but it is a wrong one, and should be either 368 or 370. The passage from St. Augustine has no connexion with this date. The real question is: the first legal mention of the *paganis* was made in a prescript of the Emperors Valentinian, Valens (and Gratian) to Clodius, proconsul of Africa, which was afterwards incorporated in the *Codex Theodosianus* (lib. xvi. tit. ii. c. 18), and in which it is said:—

"Quam ultimo tempore divi Constantii sententiā fuisse claruerit, valeat, nec ea in assimilatiōne aliqua convalescant, quae tunc decreta vel facta sunt, cum *paganorum* animi contra sanctissimam legem quibusdam sunt depravationibus excitati. (Dat. xiii. Kal. Mart. *Treviris*, Valentiniano et Valente AA. Coss.)"

Now, as regards the date 365 given in Du

Cange and other writers, Haenel in his edition of the *Codd. Gregorianus, Hermogenianus, Theodosianus*, says (col. 1491\*) :—

"Quod fieri non potest; nam annis demum 367-370 Valentianum *Treviris* constituisse eodem tempore, neque vero anno 365, Claudio Proconsule Africae fuisse Gothofredus demonstrat. Putat igitur aut consules anni 368 (AA II.) aut anni 370 (AA. III.) reponendos esse. Pagi, quem Beckius sequitur, mavult annum 368, in quem quinquennalia utriusque imperatoris incident. Reposui annum 368. Cum et hic et in inscr. consentiant codd. 4 et 11, error videtur in ipso C. Th. fuisse."

The labour Dr. Atkinson has bestowed upon this poem of 1845 lines is stupendous, as the most casual reference to the glossary will show. The grammatical arrangement alone required every line to be written as many times as there are words in each of them. Not a word, not a syllable, not a letter that required explanation seems to have escaped his attention. The book deserves to become known by study, not by the mere reading of our review. In a work where so many points had to be dealt with, oversights were hardly avoidable, and a reviewer is almost in duty bound to point out some, but those we have found are too trifling to mention. We commend the book to the attention of the workers of our Early English Text Society. Ten works edited after this manner would advance enormously the study of Early English. That the Society-men are willing to work is abundantly shown by the indomitable energy of Mr. Furnivall in promoting all kinds of Societies for the cultivation of the English language; that they are able to work is evident from the excellent treatises of Dr. Morris on English grammar and etymology. The only question is, Will any man be found capable and ready to imitate Dr. Atkinson's example of self-denial and sacrifice in producing something exhaustive? We hope we shall soon receive an answer in the affirmative.

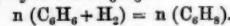
J. H. HESSELS.

#### SCIENCE NOTES.

##### CHEMISTRY AND MINERALOGY.

*The Absorption of Free Nitrogen and Hydrogen by Organic Substances.*—Berthelot (*Comptes Rendus*, 1876, lxxii., 1357) finds that nitrogen, whether pure or mixed as in air, can be taken up directly by vegetable cellular tissue. Slightly moistened filter paper, when exposed with nitrogen to the influence of the silent electric discharge, takes up in the space of ten minutes quite a noticeable quantity of the gas. If the paper be subsequently heated with soda-lime the development of ammonia is easily recognised; the paper, in the original condition, did not exhibit this reaction. Ammonia is usually produced at a low red-heat by the destruction of certain nitrogenous compounds. That the presence of oxygen does not affect the reaction is shown by the following experiment. A glass tube, through which the electric discharge took place, was coated on the inside with a thin layer of a solution of dextrin, and filled with a measured volume of air; after exposure to the current for eight hours it was found that 2·9 per cent. of nitrogen and 7·0 per cent. of oxygen had been taken up. The dextrin was then dissolved off, dried and burnt with soda-lime; at a red heat it evolved ammonia. The author was unable to detect the formation of any free ammonia, nitrous acid or nitric acid whatever in any of his experiments. As during this process a nitrogenous

compound has been formed by the direct addition of free nitrogen to a carbo-hydrate, it follows from this interesting observation of Berthelot's that for the fixation of nitrogen in nature the presence of ozone, or of ammonia, or of an oxide of nitrogen, is no longer to be regarded as essential. Boussingault, in his researches, was unable to detect the absorption of nitrogen by organic bodies. The co-operation of atmospheric electricity, however, which is usually suspended when experiments are made in glass vessels, plays a part on the surface of our globe, and the experiments which Berthelot instituted correspond more closely with a natural condition of things. Under the influence of the electric discharge, hydrogen is taken up even more readily than nitrogen: 1 c.c. of benzol absorbed 250 c.c., or about two equivalents, of hydrogen, forming a polymer of  $C_6H_5$ .



Only a small amount of benzol remained unaltered. By spontaneous evaporation the product left a resinous residue possessing a strong, unpleasant odour; when heated it began to intumesce, without melting, and then to decompose, yielding, in the first place, a trace of benzol; then a distillate soluble in fuming nitric and sulphuric acid, and forming with water a conjugated acid; next a dense inflammable liquid; and, finally, a considerable amount of a carbonaceous residue which still contained hydrogen. Oil of turpentine absorbs hydrogen,  $C_{10}H_{16}$  taking up 2·5 equivalents and yielding resinous polymeric products, which do not form hydrates. Acetylene, when mixed with twice its volume of hydrogen, condenses in the manner which has been remarked in the case of pure acetylene, a certain volume of hydrogen, however, also disappearing. The brown product of condensation which is formed appears to be a polymer  $n(C_2H_2)$ ; the gaseous residue contains at the most not more than 2 per cent. of the original acetylene, and consists chiefly of hydrogen. If the solid product be heated in nitrogen it rapidly decomposes with development of heat, which properties serve to distinguish it from all known polymers of acetylene. There are formed: a little styrol, free from benzol (an interesting observation); a tar-like thick hydrocarbon; a carbonaceous residue containing hydrogen; and a gas containing:—

Acetylene, reproduced ( $C_2H_2$ )	4
Ethylene ( $C_2H_4$ )	8
Crotonylene ( $C_4H_6$ ), and analogous substances	20
Ethylene hydride ( $C_2H_6$ )	14
Hydrogen	54
	100

*The Catalytic Action of Platinum.*—De La Rive considered that platinum in the presence of oxygen became coated with a thin film of an oxide which could be reduced by hydrogen, and which was again oxidised in the presence of the former gas; and to such an alternate reduction and oxidation he ascribed the almost unlimited activity of a small quantity of platinum. The phenomena by observing which he has arrived at his view have since been found to be due to occlusion of gas; and the interesting results arrived at by Ernst von Meyer, and which have just been published (*Jour. Prakt. Chem.*, 1876, xiv. 124) have conclusively shown that De La Rive's theory is no longer tenable. Von Meyer finds when mixtures of carbonic oxide and hydrogen are oxidised that the oxygen chemically combined with platinum, whether in the form of protoxide, or oxide, or as a constituent of the hydrate of the oxide, acts quite differently from free oxygen which has been rendered active by platinum.

*The Lavae of Vesuvius.*—A valuable report on the chemical, mineralogical and microscopical characters of the lavae of Vesuvius from 1831 to 1868 has appeared in the *Transactions of the Royal Irish Academy*, 1876, xxvi. The authors, the Rev. Prof. Haughton and Mr. Hull, the Director of the

Geological Survey of Ireland, have examined a series of specimens which have been presented to the University of Dublin by the University of Naples through the intervention of the collector, Prof. Guiscardi, the distinguished teacher of geology and mineralogy in the Italian University. In attempting to arrive at a knowledge of the proximate composition of each of these rocks from the results of analysis, Prof. Haughton has been guided by the following considerations. Each rock is composed of unknown quantities of known minerals, recognised by the microscope, and of an unknown quantity of a paste of an unknown composition, from which it is easy to see that the unknown quantities exceed the number of our equations, and that the discussion of the composition of the rock belongs to a branch of Indeterminate Analysis. Of the numerous possible solutions, that one, it is maintained, will occur in Nature which involves the largest amount of definite minerals and the least amount of indefinite paste. Analysis of twenty specimens of lava, of various dates and from different localities, and examination of the results by the method alluded to have shown: that augite is always present in maximum possible quantity, and magnetite, eleven times out of twenty, in the minimum possible quantity; that leucite is present once only in the maximum possible quantity; and that the minerals always present are, leucite, nephelite, or sodalite, anorthite, augite and magnetite. The potash and soda minerals, leucite and nephelite, or sodalite, were, it is believed, formed first; then the magnesian mineral, augite; and lastly magnetite and anorthite. The mean composition of the paste is not far from  $2RO, SiO_2$ , which represents a very fusible basic glass, brown in colour, from the large quantity of iron protoxide which it contains. Mr. Hull's report on the microscopic characters of the lavas is illustrated with a beautiful plate of drawings of sections of isolated crystals. One section of a crystal of leucite, from the lava of 1868, shows an outer row of eight fluid cavities corresponding to the angles of the crystal, and an inner row of four fluid cavities.

*Henwoodite.*—We have recently received the first part of *The Mineralogical Magazine and Journal of the Mineralogical Society of Great Britain and Ireland* (Truro: Lake and Lake). Mr. Stoddart contributes a paper on the celestine of the Keuper marls, and gives a list of plants, growing in the neighbourhood of Bristol, in the ashes of which he has recognised the presence of strontium. Dr. Le Neve Foster describes the pyrological characters, and Mr. Collins gives the composition, of a new mineral which the latter has named "Henwoodite," after the late Mr. Jory Henwood. The new species, which occurs in the West Phoenix Mine, forms globular masses of a turquoise-blue colour on limonite; the interior of each spherule is composed of limonite, enclosed in which a small crystal of quartz is sometimes found; indistinct indications of crystalline faces were observed on the other surfaces. It has a hardness of 4·4·5, a specific gravity of 2·67, and a composition corresponding with the formula  $2Al_2O_3, P_2O_5 + 2(\frac{1}{6}CuO, \frac{5}{6}H_2O)_3, P_2O_5 + 5H_2O$ . The iron oxide, regarded as gangue, alumina and phosphoric acid were, it is stated, separated and determined by Dr. Flight's method.

*Inclusions in Gems.*—Dr. Isaac Lea has recently contributed to the *Proceedings of the Academy of Natural Science of Philadelphia*, some supplementary remarks to his paper of seven years ago on "inclusions" in gems. While his paper is to a great extent historical, it contains descriptions of some interesting specimens which he has recently acquired. He gives a representation of cavities in an emerald, each containing fluid which generally envelopes two perfect cubic crystals of an unknown mineral; in each cavity it is remarked that one crystal is much smaller than the other. Cavities are very abundant in the

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corundrum of Ceylon, but are stated to be quite rare in the specimens of this mineral from Franklin County, North Carolina. In the specimens from the latter locality he has observed cavities containing fluid, and in each cavity a cubic crystal the "counterfeit resemblance" of those found in emerald.

*Strueverite*.—This mineral, which is met with in association with a number of manganese minerals at St. Marcel, Piedmont, has recently been described by Brezina (*Wien. Anz.*, 1876, 101). It has a foliated structure, a conchoidal fracture, and is of a blackish-green colour. The hardness is between 6·5 and 7, and the crystals belong to the triclinic system and are strongly dichroic. At present its composition has not been clearly made out, but the chief constituents are known to be alumina, iron oxide, and silicic acid, with smaller amounts of lime and magnesia. It has been named in honour of Giovanni Struever, Professor of Mineralogy in the Università di Sapienza, at Rome.

CAILLETTET has examined (*Comptes Rendus*, 1876, lxxxi, 1205) the ash of *Agaricus campestris*, *A. crustuliformis*, *Boletus edulis*, the truffle of Périgord, &c. The chief constituents are phosphoric acid, potash and soda; no silica whatever was found.

FOR such as are interested in the history of steel manufacture a very valuable conspectus of the various methods employed in its preparation has been prepared by Heeren, and is to be found in the *Mittheil. Gew.-Ver. Hannover*, 1876, page 109.

#### PHILOLOGY.

WE have received from Mr. D. Nutt two works published by Max Niemeyer, of Halle, to whose zeal and liberality (the books are not of the popular and paying class which our Clarendon Press apparently thinks it its sole function to produce) both the editors acknowledge themselves much indebted. With *Il Canzoniere Portoghese della Biblioteca Vaticana* (4to, 1875) Prof. E. Monaci worthily inaugurates his series of Selections from Roman and other libraries, for the study of the Romanic languages and literatures. This valuable and extensive collection of the songs of the long-forgotten troubadours of Portugal, of which but a sixth part had been published, is here reproduced entire, as M. Monaci says, "page for page, line for line, contraction for contraction," that scholars may have a faithful copy of the early sixteenth-century MS. which, some fragments excepted, is the sole repository of the poetry written six hundred years ago by King Diniz and his contemporaries, under the inspiration of that of Provence. The editor has given an interesting preface and some useful tables, as well as two facsimiles; but, as he has abstained from discussing the text, either as to forms or readings (we are glad to hear that Dr. F. A. Coelho is preparing a critical edition), criticism resolves itself into thanks to an able scholar for bestowing so much time and pains on a task which, though of great importance, is not of a nature to bring much fame. The book is indispensable, not only to all first-hand students of the early language and literature of Portugal, but to those of Romanic poetry in general.

THE second work is the first part of an edition by Dr. W. Foerster of the twelfth century French translation of Gregory's Dialogues (*Li Dialogue Gregoire lo Pape*), with the fragments of Moralities on Job, and other pieces, contained in the same MS. The Moralities were long ago published by Le Roux de Lincy, but the edition is not easily procurable; the Dialogues appear here for the first time, and are accompanied by the Latin original at the foot of the page. The literal, or rather verbal, character of the translation renders it of little use for syntax, but for the sounds and inflections of early north-eastern French it is of great value. The present volume comprises only

the text—a grammatical introduction, critical remarks, and glossary being reserved for a second—but the editor has prefixed a short preface, in which he establishes that the work is in the Liège dialect. One or two of the remarks on the phonetics of the French dialects are questionable; the implied denial of the existence in Norman of *ch* from Latin *c* before *i* and *e* (where ordinary French has soft *c*) is certainly incorrect. But all Old French scholars will welcome the completion of Dr. Foerster's important contribution to our knowledge of the language.

WE have before us the three last numbers of the *Romania* (Paris), and will briefly mention their more important contents; the minor articles, and the comments on those in other periodicals, do not deserve to be passed over by the student, though they have to be so here. In the January number, P. Meyer publishes an Old French poem on the First Crusade; E. Cosquin gives the first instalment of some modern fairy-tales from Lorraine, comparing them with those of other countries; V. Thomsen examines the fate of *e + i* in different dialects of France, with some valuable results; and G. Paris reviews Scheler's editions of three of Adenet's poems. The most important article of the April number is by A. Darmesteter, on the Old French treatment of the Latin vowel preceding the accented syllable, and following another syllable; he fully establishes that, if not in position, this vowel is treated in the same way as that of the final syllable. There are also an article by A. Neubauer on the Hebrew translations of the *Image du monde*; various etymologies by J. Storm; the conclusion of a vocabulary of the modern Metz dialect, with remarks on sounds and inflexions, by E. Rolland; and a review, by P. Meyer, of Sardou's edition of Ferant's *Vida de sant Honorat*. The July number contains an interesting essay, by P. Meyer, on the influence of the Provençal troubadours on the poetry of the sister nations; a twelfth-century Lorraine text, with phonetic and grammatical notes, by F. Bonnardot; some more of E. Cosquin's modern Lorraine fairy-tales; a review, by A. Darmesteter, of Talbert's treatise on French *u*; and reviews, by G. Paris, of Scheler's edition of *La mort du roi Gormond*, and of Atkinson's of *La vie de saint Auban* (M. Paris states that the care and excellent method applied by Prof. Atkinson to this important work render it, despite some serious misapprehensions, one of great merit).

*Egypt and the Pentateuch: an Address to the Members of the Open Air Mission.* By W. R. Cooper. (Bagster.) Mr. Cooper's lay-sermon is admirable; the matter it contains is most interesting, and the points are well put. After a learned introduction, Mr. Cooper draws attention to seven important points of contrast between the beliefs and usages of the Egyptians, on the one side, and the language of the Pentateuch, on the other. These are (1) the description of the Supreme Being; (2) the doctrine of a Trinity; (3) the character and office of a king; (4) the position and duties of the priesthood; (5) the existence of nuns; (6) the doctrine of a personal Redeemer and of heaven and hell; and (7) the impersonation of natural objects. In all these points the contrast between Egypt and the Pentateuch is as complete as possible, and the mass of evidence brought forward by Mr. Cooper from the Egyptian monuments leaves no doubt of the fact. The Address is valuable, therefore, not only to the science of religion, but also to the criticism of the books of Moses. Taken in connexion with the Babylonian analogies to the contents of the Pentateuch that have lately been pointed out, the absence of Egyptian influence upon the Pentateuch is certainly very remarkable. Not less remarkable are the resemblances between the doctrines of Christianity and of the ancient Egyptian priests, which cannot fail to strike the reader of Mr. Cooper's useful little book.

#### FINE ART.

##### MICHELANGELO.

*Le Lettere di Michelangelo Buonarroti*; pubblicate coi ricordi ed i contratti artistichi, per cura di Gaetano Milanesi. (Firenze: Le Monnier, 1875.)

*Vita di Michelangelo Buonarroti*, narrata con l'aiuto di nuovi documenti, da Aurelio Gotti. Two vols. (Firenze: Tip. della Gazzetta d'Italia, 1875.)

*Life and Letters of Michelangelo Buonarroti*. By Ch. Heath Wilson. (London: John Murray, 1876.)

(Second Notice.)

THERE are thus only two capital points, the duration of Michelangelo's work on the vaultings of the Sixtine Chapel, and the circumstances of his flight to Venice at the time of the siege of Florence, upon which our newly-acquired materials correct and extend our previous knowledge. On the former point, the clear establishment of the truth is mainly the work of Mr. Wilson; on the latter, the force of the new evidence was obvious, and Signor Gotti had not failed to bring out the facts of the two journeys—the first apparently a mission, the second really a flight. To our view of the circumstances of the siege, Mr. Wilson for his part only adds the observation, most probably just, that Vasari's story of an exchange of fire between the besieging batteries and a battery of two guns established by Michelangelo on the church-tower of San Miniato, is inconsistent alike with the material dimensions and condition of the tower (which Mr. Wilson has carefully examined) and with the character of artillery practice in that age.

In the remaining history of Michelangelo's life, what new facts these publications teach us are seldom of importance, though they are often interesting to know, and the letters by which we learn them good to read. Thus there is Michelangelo's illness at Rome in 1500, an illness brought on by over-work and the privations he habitually imposed on himself in order to save every ducat he could for his family. Michelangelo's brother, Buonarroti, had been with him, and when he got home had reported his state to their father, Lodovico. We learn about it from a letter of Lodovico, full of fussy recipes and of a paternal anxiety which, we cannot but feel, is less for the son's own sake than for the sake of his earnings. "Take care of yourself," says the father; "considering your profession, you are a ruined man if you lose your health (which God forbid!). Above all, take care of your head; keep it moderately warm, and never wash yourself; have yourself rubbed down, but do not wash." Then, again, there is the grievance of Michelangelo against Luca Signorelli, of which we learn for the first time by a letter he addressed to the Captain of Cortona in 1518. In it Michelangelo complains to this magistrate that Signorelli, his townsmen, having appeared at Rome five years before in hopes of patronage from the new Medici Pope, and finding himself short of money, had come to him when he was sick, and borrowed forty julians of him, and then another forty, and never

repaid them; but on application, had alleged that repaid they were. We had been accustomed to have other thoughts than this of the great painter of Cortona. Vasari had pictured Signorelli to us as a "good old man" in the midst of all that should accompany old age, as honour, love, obedience, troops of friends; and we know that he laboured strenuously and with good reward to the last. It hurts—nay it is almost impossible—to think of him in the character of a fraudulent borrower from a young and struggling brother of his craft. Can it be that the state in which he lived—"more like a gentleman and honoured lord than like a painter"—had really brought him into difficulties? Or is it not rather likely that the fraud had been committed by some third person, to whom Signorelli had in truth entrusted the money for repayment, but who had failed to deliver it? We have no clue to the sequel.

Such as they are, facts like these are new to us. There are plenty of instances of another kind, in which these new letters come in to cap the old, and tell us more about facts which we had already heard of. Among the British Museum MSS. was a letter of Michelangelo's to his father, written at the time when he was busiest with his preparations for the Sixtine frescoes, and saying that he had heard of his brother Giovansimone's misbehaviour, and would, if necessary, come to Florence to correct him; but in the meanwhile had written him a letter. That letter we now possess. It appears that Giovansimone had been rebelliously threatening his father, and had even gone so far as to attempt arson and other mischief. Simple but terrible are the sentences of the elder brother's rebuke:—

"You are no brother of mine. If you were you would not threaten our father. You are a beast, and as a beast I will treat you. Know that whoso threatens his father pays for it with his life; enough. . . . If I hear one word more of your doings, I will take post, and come and teach you how to destroy your things, and set fire to houses and goods you never worked for. . . . If I come, I will do that shall make you weep scalding tears, and teach you what right you have to be insolent. Mind, I will be better than my word. . . . Here have I been toiling the last twelve years in all parts of Italy, wearing myself out, going through trouble of all kinds, putting my life in danger, all to help our house; and you are to undo in an hour all I have done these years. Body of Christ! you shall see. Be wise, and do not tempt one who has trials enough."

Stroke upon stroke, like those which were wont to amaze beholders when his hammer made the marble fly, comes down the weight of that swift and righteous anger. Turning next to a very different time and mood—there exists a letter from Francis I. to Michelangelo, published first by De Romanis and many times since, and now deposited in the Wicar Museum at Lille; the French king sent it by Primaticcio in 1546, to ask for some work by Michelangelo's hand. We can now read the answer: "Sacred Majesty," says Michelangelo, after thanking the king for the honour done him, "I am old, and shall be busy for some months on work I am about for Pope Paul; but if I can find time afterwards, I will try my best to do what I have

long desired to do for your Majesty—viz., a thing in marble, one in bronze, and one in painting. And if my purpose is cut off by death, and if there is any carving or painting in the other world, I shall not fail of my promise there, where there is no more growing old."

Taken generally, we may say that the value of these new materials lies less in acquainting us with new events, or aspects of events, than in rounding and filling out our conception of Michelangelo's character. Not a letter but adds some touch whereby we seem to know him more intimately. In toil, in duty, in tenderness, in anger, we watch this massive and concentrated nature hurling itself with passion upon every task that comes. It seems a force to conquer worlds; but more than worlds rise up against it. Weaker men find their path made smooth before them, but nothing comes smooth to Michelangelo; there are opposing forces that hem him in continually. Amid his stupendous purposes he is always trammelled by petty cares and oppressed by stupid iniquities. The great conception of his youth, the tomb of Julius, does but realise for him a legacy of lifelong litigation and persecution. The best years of his life are wasted in quarryman's work. He denies himself everything to give to his father and brothers; they requite him with selfishness and misunderstanding. The more splendid his scheme for commemorating the greatness of one Pope, the more causeless and disheartening its abandonment. The more patient his loyalty in serving the caprices of the next, the more unworthy and exasperating the tasks which those caprices imposed. The more absolute his devotion to his kindred, the hungrier and more importunate their dependence. The spectacle of so much greatness so cruelly thwarted tempts one to call out upon the demoralisation of the times, and to wish that Michelangelo had been born in another age than that age of change and chaos, of the subversion of ancient polities and the corruption of ancient faiths. In truth, his lot was cast in evil times; but he was one of those for whom no times would have been good. His was a nature born to inevitable crosses. He was one of those who, doing good themselves with all their strength, have not the gift of making others good to them. Such men are rare at no period of the world's history. Deserving to make friends and making enemies, helping others and getting no help themselves, their powers chained to unworthy uses, their sacrifices paid with ingratitude, their claims resented, their kindnesses still more, they are shut out from happiness and live lives that seem a satire upon mankind. It is often so with the strongest; they carry in themselves some principle which provokes fate and mankind to be contrary. Their strength is fit only for giant's work, and they have not the touch, the tact, for doing acceptably the little things which gain a man the good or ill will of his fellows; or worse, they have their strength yoked to some special weakness. Michelangelo certainly had no light hand for the light things of life; but that would have hurt him less had he not had the fault of those who do not know how to make allow-

ance. Men who, like Molière's Misanthrope, insist that others shall do as they would do themselves, who cannot measure their blame nor keep their indignation proportionate to its cause, may have all other powers and virtues, but are sure to turn the world against them. For happiness, still more for success, their temperament is fatal. Michelangelo was of this family—in respect of his own conduct dutiful, self-denying, heroic, but in respect of the conduct of others exacting, sudden, resentful. He could stretch patience sometimes beyond the bounds of reason; but more often would be impatient without reason, and indignant in the wrong place. Thus, when he was almost a boy in Florence, he once construed a courtesy of Leonardo into an affront, and answered it with a sullen taunt. Thus in his old age, when he had been ill, and the nephew whom he supported and meant for his heir came to see him, he savagely wrote from his sick bed:—

"You have come to have me dead, and see whether I have left you nothing. Have you not got enough of mine at Florence? Deny it if you can. You are like your father, who at Florence drove me out of my own house. I tell you I have so made my will that you need not think of any property I have at Rome. So go, in God's name, and do not come into my sight or ever write to me again."

This passion did not last, and to the same nephew, Lodovico, is written the long series of letters, part already known, part now printed for the first time, which best acquaint us with the declining years of Michelangelo's life. Their tone is touching, as by degrees the iron frame and terrible will begin consciously to grow feebler. Sometimes Michelangelo expresses distrust of his own temper, as where, at the end of a business letter, he says he has put the affair on paper, because, if he were to come and speak before the persons concerned, he should break out upon them till there would be no heart left in him. Sometimes he fiercely accuses the world of its injustice. Writing about the galling claims of the heirs of Pope Julius—"Enough," he cries, "that for having kept faith through six and thirty years, and for having freely given myself into the hands of others, I deserve no better; painting and sculpture, toil and troth, have ruined me, and all goes daily with me from bad to worse." Sometimes his proneness to rebuke finds gentler utterance; on the christening of a young son of his nephew's he writes to thank Vasari for telling him all about it: "but I am not at all pleased at so much festivity; a man ought not to make merry at a time when all the world is weeping" (the allusion is to public affairs); "it makes me think that Lodovico has not much judgment, all this, and especially his making such rejoicings over a birth, when rejoicings ought to be kept for the death of one who has lived well." Touches of beauty and profoundness like this last are not rare in the letters. It is in the letters to his father, whom he treated with a perfectly constant and unrequited devotion, that Michelangelo's capacity for patience and sweetness comes out most, by contrast with his impetuous mood to other men. See, for a memorable example, a letter too long to quote here, written about

the year 1517, in answer to certain cruel and gratuitous accusations of this querulous parent (Gotti, vol. i. p. 209; Milanesi, p. 49).

Intimate as all this correspondence makes us with Michelangelo in his life and character, it tells us nothing of his thoughts about his art. He was the inheritor of a vast tradition, the consummator of the efforts of generations in Italy; all the fire of the two great centuries before him was in his veins. He had mastered that mighty language in which those generations had been labouring to express themselves, the language of the human form; he had mastered and brought it to perfection; he knew the human body, and could paint and model it, like no man before or since. And this consummate science was the servant of a consummate imagination. Whether he is setting forth anew the old histories of creation, fall, and redemption, the old mysteries of prophecy and fulfilment, or whether he is adorning the tombs of princes with inventions of his own, it is not only that the figures he makes are of a more perfect mould than any that had been made before, but that they speak more powerfully to our spirits. The forms he drew and carved impress us with unknown meanings as majestic as themselves. We want to know from himself what those meanings are; we want to hear what thoughts were in his mind as he designed these creations that enthrall and amaze us. But he is dumb, and we must submit. These new publications add nothing to the few trite utterances we possessed before—such as his reason for attributing immortal youth to the mourning Mother of the *Pietà*; his famous lines, "Grato me 'l sonno," on the Medici monuments; the more or less mystical expressions of a few of his sonnets on the nature of beauty and the business of the artist; and that curious prophecy, as it reads, of modern aesthetic discussions, which is contained in a reply written in his tired old age to a friend who had sent him a treatise on the relative merits of painting and sculpture. Elsewhere, his talk is not of art, but of business, of family affairs and family troubles. We see that of all the earlier painters, Signorelli has most influenced Michelangelo, and we should like to find some account of his influence; instead, we find only that fact of the outward contact of the two men and their difference about a money matter. We want to realise what was the force and tempest of the inspiration that made Michelangelo work as he did; he talks of no such thing, but only of his outward motive to industry, the desire to provide for his family. But, indeed, it is the nature of an artist's imagination hardly to know its own meanings, and still less to talk of them. It is for others, for posterity, to interpret if they can what was at work within in that vexed and teeming brain. "The intention," says our last biographer, in his unpretending language, speaking of the Medici monuments—"the intention of Michelangelo as to the meaning expressed by these monuments has been variously explained. In these pages what befel the artist at the time when he worked upon them, what were his political sentiments, to what level the Medici had fallen in the eyes of the ardent partisan of his country's freedom,

have been specially dwelt upon, for nothing can be more certain than that all Michelangelo's works were the reflexes of his thoughtful estimate of character, of the sentiments or emotions by which he was animated, and of an intellect which penetrated deeply into the meaning of every thing to which he devoted his attention." Yes, it is that all the public tragedies of the time, and all the individual passions of the man, have gone to furrow the brows of his Prophets and Sibyls, and to fling the limbs of his fashioning into those immortal postures of endurance or disdain. Only, who shall put back into words, out of the forms, postures, and countenances in which they are incarnate, those tragedies and those passions of which he can feel well enough the presence and the power? Our last biographers have not really helped us much in this direction, nor spoken very luminously of the relations between Michelangelo's art and the events and feelings which made up his life. Nor could the best possible biography make the bridge between the life and the art complete. What cannot be put back out of pictures into words, but must remain unspoken and unspeakable, for each spectator to feel as he can, is what constitutes the essence of the art. The best book would be that which, reflecting the currents of the time in the closest connexion with the character of the man, and describing the art with the fullest measure of exactness both as to its history and its contents, should best prepare the reader to feel Michelangelo's work when he saw it.

Such a book has yet to be written. The work of Mr. Wilson has not any more than that of Signor Gotti, and does not profess to have, the strength and scope of a sufficient or ideal biography. But we have seen that it is to be applauded for some merits of its own; it establishes one or two special points for good, and in general gives English readers an intelligible view of the new materials and their bearing. A very valuable feature of the volume is the analytical table of contents, arranged so as at the same time to furnish a chronological survey of events more complete than that given either in the Lemonnier Vasari, or than in the work of Mr. Black. Here, as elsewhere, the writer has spared no pains. And the greater pains were needed because of the circumstances under which the book was produced. It was printed in Florence, at the office of the *Gazzetta d'Italia*, by printers ignorant of English; the number of errors is wonderfully small considering. Mr. Wilson has been good enough to furnish us with advance copies of some sheets he is reprinting for the purpose of a second edition, which will, when it appears, give evidence of still further care. A new illustration will be added to show how Michelangelo, in his famous youthful work of the *Pietà*, did but adopt and perfect, in the true spirit of that fifteenth century which was just closing, a motive handed down from the primitive sculptors of the thirteenth. In the index to the illustrations we find the true version of the judgment, given incorrectly in the first edition, of the Florentine Academy on the disputed statue of St. John the Baptist at Pisa,

and several additional notes on the works illustrated. The other sheets offer additions and textual corrections which we have not space to notice. The only thing we still miss is a uniform plan of reference to the letters published in Signor Milanesi's volume. In Mr. Wilson's foot-notes the letters quoted in his text are referred to "Buonarroti Archives" or "British Museum" as the case may be; but the page where they appear in Milanesi is only occasionally mentioned; it ought to be mentioned always.

SIDNEY COLVIN.

#### ART BOOKS.

*The Fine Arts and their Uses. Essays on the Essential Principles and Limits of Expression of the Various Arts, with especial Reference to their Popular Influence.* By William Bellars. (Smith, Elder and Co.) Such is the somewhat impressive title of this thickish 12mo volume, whose contents are divided into four parts: Principles; Fugitive Arts, such as Acting; the Permanent or Creative, of which the principal one, and the best treated of by the author, is "Verbal Poetry"; and, lastly, the Subsidiary or Decorative. Any single treatise embracing all the Arts labours under great disadvantages. It must be a Briareus, touching with all its hundred hands as many points of difference. Comparatively few men we have ever known have exhibited an appreciative sympathy with several distinct and diverse arts so as to be effectively critical in all. It is very true that Taste is the same faculty, whether applied to one or other aesthetic form; but the physical parts of man, his ear or his eye, his brain or his nervous system, are so intimately concerned in the pleasure he derives from the different developments of art that he refuses those which belong to rival senses. The reader will remember Goethe's description of the musician living in darkness and in an empty room with propriety and happiness, while he assigns a palace filled with splendid things to the painter. Thus it is that treatises on all arts, drawing parallels between them, like Du Bos' four heavy volumes so popular in the long-past days of other years, have gone out of fashion, and Mr. Bellars comes upon us with his *Fine Arts and their Uses* like a reminiscence of a critical age long past. The author is, however, of a thoroughly practical turn; he tries, indeed, to restrict himself to the consideration of the means at the command of each artist, and to express their limitations. But this point of view it is that requires the most definite and even professional knowledge. In the section on "Verbal Poetry" there is a good deal worth reading, some of it reminding us of Blair's good, sound, old-fashioned *Lectures on Rhetoric*, but in other sections the author is manifestly at sea. We can make nothing of the following illustration, for instance, where, speaking of various architects without imagination, he says: "One constructs arches because they are strong, but with no feeling for their beauty. Another man overlays his arches with crockets and fills them with an elaborate tracery, and yet gives little pleasure to a simple thoughtful mind. At best his perception of the beauty possible to his work reaches no further than the fancy." How is it possible to overlay an arch with crockets, or fill it with tracery?

*Canova's Works*, engraved in outline by Henry Moses (Chatto and Windus), is certainly a very handsome publication, though it must be confessed that, after looking through so large a series of engravings as this from one master, we are apt to be struck perhaps more by his defects than his merits, for which reason it would have been better for the fame of Canova to give only a selection instead of this vast array. On the other hand, the larger the collection of an artist's works, the more readily and generally will their pervading

spirit be recognised. In the case of Canova the pervading spirit was grace of movement, or rather of attitude, which is completed movement; to this the organic beauty of form was always sacrificed, and by no means atoned for by the introduction of numerous details showing careful study from nature. However graceful an attitude may be, it necessarily lacks more or less the element of duration, and is, therefore, on that ground alone, one step removed from the repose which is the first condition of true sculpture. It is to be regretted that so beautiful a book as this should be spoiled as it is by the dismal explanations which accompany each engraving. The biography at the beginning, by Count Cicognara, is too brief to be satisfactory. If taken, not for artistic study, but as a gift-book for the purpose of giving a general idea of the works and style of Canova, this book would no doubt deserve high recommendation.

*Old Manchester. A Series of Views of the more ancient Buildings in Manchester and its Vicinity, as they appeared Fifty Years ago. Drawn by Ralston, James, and Others, and reproduced by the Autotype Process.* By Alfred Brothers. With an introduction by James Croston. (Manchester: J. E. Cornish.) The title-page explains fully the aim of this work. Its objects have been accomplished with considerable success. When lithography was still a young art it was employed for the perpetuation of the drawings of Manchester places executed by James and Ralston. Now these have become so scarce that it has been thought wise to call in the aid of the still youthful art of photography for their reproduction. A book of this kind can be approached from various points of view. We may regard it as an interesting document respecting two phases in the history of book illustration. The picturesque outlines of the old-fashioned buildings seem to find congenial expression in the softness peculiar to lithographic art. The reproduction is a successful one, and as it is printed in printer's ink may lay claim to a permanence unhappily denied to the ordinary products of photography. From the archaeological point of view old Manchester, as here represented, does not claim first-rate importance. The march of improvement has cleared away many quaint-gabled houses of the Tudor and Stuart period, but the Church and the College (the finest of its older architectural works) still remain in tolerable condition, though not, unfortunately, intact. In the heart of the city the changes have brought advantages far outweighing the sentimental regret that may be felt at the disappearance of Elizabethan buildings. In the small circle which enclosed Old Manchester narrow wynds have given place to broad streets in which fine buildings are plentiful. Outside the narrow boundary, however, fields and woodlands dotted here and there with the halls of the gentry have all been swallowed up. The pleasant streams are poisoned, the trees and flowers have gone; where the children used to chase the butterfly is heard now the busy hum of a hive of mankind. The meadows have been gobbled up by the "jerry-builder" and the "property-jobber," and these latest products of civilisation have given us in exchange endless miles of houses in the Victorian snuff-box style—the latest and vilest product of architectural art. This has been called the age of great cities, and it would be folly to question their right to exist, or the higher civilisation they can promote. We have to pay a heavy penalty for the benefits they confer, and it is by no means clear that they might not be obtained at a less cost. The "Manchester man," as he scans these pictures and reads Mr. Croston's pleasant gossip about them, will probably not regret the disappearance of the narrow lanes of fifty years ago. But will he feel no regret to think that the breath of the wealthy city has, like a poisonous miasma, blasted the fields and flowers that once grew close around its borders?

## ART NOTES FROM PARIS.

THE organisation of the Universal Exhibition of 1878 is now definitely settled, and the staff is almost the same as on former occasions. In addition to the central office there will be four main departments: M. Krantz, the distinguished engineer, whose management in 1867 was so successful, is the chief commissioner, and to his department are annexed those of finance, registration, and sanitary arrangements. The works are under the general direction of M. Duval, those at the Trocadero being superintended by M. Daviou, architect to the City of Paris, and those at the Champ de Mars by M. Hardy. The French section is in charge of M. Dietz-Monin, ex-deputy, and M. Giraud, Conseiller-Général of the Département du Nord. The foreign section is under the management of M. Georges Berger, of the staff of the *Journal des Débats*, with M. Charles Vergé, auditor of the Conseil d'Etat, as his secretary; and the Marquis de Chennevières is director of the Fine Arts department. The classification will be nearly the same as in 1867—an arrangement preferable to those of Vienna and Philadelphia—with the exception that class 10 ("objects exhibited specially with a view to the physical and moral improvement of the population") is suppressed. This class was vaguely intended for the encouragement of the socialistic schemes which the emperor used so skilfully to mask his home policy. It will be replaced by a special class for Education and Instruction—a subject which I need not say is of high interest in the new order of Republican France.

Eugène Fromentin, the painter, has, as mentioned last week, just died somewhat suddenly in Brittany of carbuncle on the lip. He was born at La Rochelle in 1820, and brought up in the studio of the landscape-painter M. Louis Cabat, now a member of the Institute, who was then a Romanticist. But Eugène Fromentin is more directly than any other of the French painters of the day a true pupil of Eugène Delacroix. He began very brilliantly. He made several journeys to Algeria, into the Sahel and Sahara, and the pictures of Arab life and scenery which he brought back from them were distinguished by their extreme delicacy of feeling. What struck him more especially was the elegance of the thoroughbred horses and the grand and heroic air of the chiefs. During the last few years Fromentin had seemed anxious and worn, and his works showed less originality. In the *Vues des Bords du Nil*, which he exhibited at the last Salon, both figures and scenery are alike feeble and dull, and his old admirers found it difficult to recognise in them the once clever draughtsman and brilliant colourist.

Fromentin was gifted with a very critical understanding and was also a good writer. He published a book called *Un été dans le Sahara*, in which the action of the physical phenomena of African heat and light on the body and brain of a European artist is described with masterly truth of observation; and another called *Une Année dans le Sahel*, which contains some fine pages; besides a novel entitled *Dominique*, which for sadness and depth of feeling reads like a narrative of personal experiences. Very recently he published in the *Revue des Deux Mondes* a series of notes of travel through the museums of Holland and Belgium, which he reprinted in one volume under the name of *Maitres d'autrefois*. These criticisms have attracted a great deal of notice among artists. Considering the freedom and originality of his judgment on Rubens and Rembrandt, it may be doubted whether the doors of the French Academy, at which Fromentin was unwise enough to knock like M. Charles Blanc, would ever have opened to him. He was rejected as not being sufficiently classical, and that rejection, which had been foreseen by all his friends, embittered the last years of his too brief life.

PH. BURTY.

## NOTES AND NEWS.

MR. WEDMORE'S new book, which is not a work of fiction, but a series of studies in English art, will be published, we hear, next month by Messrs. Bentley. The English artists Mr. Wedmore has written about are those chiefly of the eighteenth century and of the last generation.

## MR. WHISTLER writes:—

"I have read with much gratification the truly appreciative article in your paper referring, with thorough understanding, to some decorations of mine at Prince's Gate; but crave your permission to make clear one fact, important in this matter. The design of the elegant and beautiful framework in Mr. Leyland's dining-room is by Mr. Jeckyll, the distinguished architect, to whose exquisite *sensō* of beauty and great knowledge we owe the well-remembered 'Norwich Gates,' and whose delicate subtlety of feeling we see in perfection in the fairy-like railings of Holland Park. If there be any quality whatever in my decoration, it is doubtless due to the inspiration I may have received from the graceful proportions and lovely lines of Mr. Jeckyll's work about me."

THE annual meeting of the Yorkshire Archaeological and Topographical Society was held at Halifax on Wednesday last week, under the direction of the hon. secretary, Mr. Fairless Barber, F.S.A. The first paper read was on the history and antiquities of the church, which is of fine proportions and of great length. The oldest part of the present structure is assigned to the thirteenth century, as the windows on the north wall of the nave aisle show something of the transition from the Early English to the Decorated. The chantries and altars, the registers, &c., were referred to at some length. The registers date from the sixteenth century, and record the burial of many people in front of their own dwellings, who died of the plague; of others who were beheaded under the Halifax Gibbet Law. This law is described by an old traveller as "that privilege of heading any malefactor taken (as they say) hand-napping, back bearing, or confessing the felony;" it was granted in order to protect the clothiers' trade there. The same writer thus describes the place and mode of execution:—

"Theire heading block is little out of town westward; it is raised upon a little for'd ascent of some halfe a dozen stepps, and is made in forme of a narrow gallows, having 2 ribbs downe either sidepost, and a great waightie block wth Riggalds for those ribbs to shooe in, in y<sup>e</sup> bottome of w<sup>th</sup> blocke is fastned a keene edged hatchet, then the Blocke is drawne up by a pulley and a cord to y<sup>e</sup> crosse on y<sup>e</sup> topp, and the malefactor layes his head on y<sup>e</sup> blocke below; then they let runne the stock wth y<sup>e</sup> hatchet in, and dispatch him immediately."

This form of execution bears a very striking resemblance to the favourite one adopted during the French Revolution, for the invention of which Dr. Guillotin gets all the credit. The archaeologists, after inspecting these curiosities, visited Shibden Hall, partly timber-built, dating from the fifteenth century, the windows of which contain much ancient armorial glass. At the Halifax Museum were exhibited many old deeds and manuscripts, chiefly of local interest, and a collection of tiles and pottery from the Roman station of Cambodunum. The church of St. Mary, Elland, was also visited. The east window was formerly filled with stained glass, illustrating the life of the Virgin Mary; and Mr. Fowler, who read a paper on the subject, regretted much the "restoration" which had taken place, the whole character of the subject having been mistaken by the artist. It was announced that the Society contemplated the exploration of the site of Byland Abbey—a work never yet undertaken.

It is proposed to hold an exhibition in Paris that shall embrace all the various branches of book-manufacture. This will include specimens of calligraphy, printing, paper, engraving on wood and on metal, chromolithography, and different kinds of binding. Products of every age and

country will be exhibited, from the Egyptian papyrus and ancient tablets of wax to the modern-bound volume and contemporary journal. A large collection of specimens of binding is also contemplated, from the iron-clasped tome of Mediaeval times to the paper-covered novel of today. It is hoped that the exhibition will be ready to be opened immediately after the close of that of the Union Centrale des Beaux-Arts, in the Palais des Champs-Elysées.

ANOTHER exhibition of somewhat similar character is being organised at Prague. It is proposed to exhibit as large a collection as can be got together of periodical publications and choice autographs. Italy and Spain have both contributed largely to this undertaking, the Typographical Society of Madrid having sent copies of several hundred journals—among which is a specimen of the first journal printed in the Peninsula, in 1661—and the town of Milan a collection of more than 1,200 Italian journals and weekly papers, and a very interesting series of autographs.

THE monument to Henri Regnault, of which we have before given a short description, was inaugurated on August 12 at the Ecole des Beaux-Arts, in the presence of a large number of notabilities, both artistic and literary. An eloquent discourse in memory of the young artist and hero was pronounced on the occasion by the Director of Fine Arts. The principal feature of the monument is the allegoric figure of Youth by M. Chapu; the single inscription upon it besides the names of the young students who fell in the war is the word *Patrie*. The attitude and expression of the bust of Regnault are said to accord well with the symbolical character of the rest of the design.

AN exhibition of art-industry has been lately opened at Cologne, comprising works of art up to the end of the eighteenth century. The Rhenish provinces, Westphalia and the Netherlands have furnished the largest contingent. Four rooms of the Casino are filled with tapestries, arms, ceramic specimens, objects of metal work and wood carvings. Among others are the celebrated treasures of art of the Cathedral of Cologne, the bronze seven-branched candlestick, gift of the sister of the Emperor Otho III., and other precious antiquities of the Minster of Essen, the rich chasubles from St. Victor, at Xanten, a large collection of glass and porcelain, and a magnificent assemblage of tissues, among which are some of Persian fabric dating from the sixth century.

THE museum at Sèvres is about to receive a collection of the enamels and faïence used for domestic purposes in China. This curious collection will serve to show the present state of the common pottery wares in China.

THE commission appointed to report upon the present condition of the Tuilleries have decided that all the ruins shall be cleared away before the Universal Exhibition, and a building be erected the whole length of the old structure to be used as a museum, the ground floor being converted into an open gallery to serve as an immense promenade.

*Greek River-Worship* is the title of a paper lately read before the Royal Society of Literature by Mr. Percy Gardner, and now published. The subject was obscure before, and there are points where, after all that has been said, it is obscure still. Take, for example, the connexion between river-gods and music, the existence of which Mr. Gardner endeavours to prove. As an instance bearing directly on the point he quotes the god of the river Marsyas, who is represented on late coins holding the flute. But here there is reason to suspect a case of confusion or theocracy such as was common in late times. On the one hand there was the river Marsyas with its local deity; on the other hand there was the myth of Apollo having flayed alive the Satyr Marsyas for presuming to test his musical skill against that of a god. The identity of the name, and the no great difference of form

and personal habits between a Satyr and a river-god, would have been sufficient in times of theocracy to lead to a local coalition between these two personages. But the coalition was only local and obviously forced. The myth remained unaffected thereby. It was still the story of Apollo and Marsyas, without local *habitat*, and showing, like the other myths of a contest between Athena and Marsyas, between the Muses and Sirens, and between the Muses and the daughters of Pieros, that the ancients for some reason associated with music the notion of contests of skill in which the vanquished were always cruelly handled. Whether this general feature of the myth is consistent with Mr. Gardner's explanation is a question on which at present we are in doubt. He says: "Science and education, which are here, as ever, represented by Apollo, easily vanquish the uncultivated strains copied by rustic pipers from the sounds of nature, the babbling of rivers, and the sighing of winds, untouched by human thought and untransformed by culture." Now, if we admit the possibility of the figure of Marsyas with his flute being nothing more than an instance of local confusion or coalition, it is clear that we must not regard it as evidence of any general connexion between river-gods and music; still less so when it is the only example given as completely answering this purpose. What Mr. Gardner adds about nymphs of springs being associated with music, and contrariwise of the Muses being associated with springs, is not to the point, since nymphs and Muses are very different from river-gods, and springs from rivers, in mythology. The most valuable part of the paper, we do not hesitate to say, is that which deals with the representations of river-gods in ancient art. Hitherto we knew only of two classes of river-gods—those in the form of a bull with human head, which is apparently the older form, and those represented entirely in the human figure, this latter class being again divided into aged bearded figures, and youthful figures resembling the young Dionysos. Among the river-gods Mr. Gardner gives (plate i. figs. 17 and 20) two heads of youthful figures, both having horns projecting from above the temples. We should wish to have been told whether the horns here have anything to do with the identification of these heads, or whether without them the identification is incontrovertible. If the latter, then it will be interesting to find, contrary to the usage of sculpture, examples of anthropomorphic river-gods retaining the horns characteristic of the taurine gods. If the horns are an argument for identification, we should have wished to hear the question discussed; the more so since in one of the examples (fig. 17) the horn seems moveable and attached to the diadem; which reminds us that the young Dionysos sometimes wore horns so attached. Ovid addressing him (*Metam.* iv., 19-20) says

"—tibi cum sine cornibus adstas  
Virgineum caput est —"

The head on the coin in question, were the horns removed, would be strikingly a *virgineum caput*. Among the epithets of Dionysos were *xpovókepos*, *ravpókepos*, *Boúkepos*. With reference to a statement on p. 34, we may add that the Orontes was previously called Typhon, and that its bed was said to have been formed by him when wounded and dragging his snake's body along the ground. Finally, we rest our apology for these criticisms on the high value which we set on the other parts of the paper.

#### THE STAGE.

THE quietude of the week at the London theatres has been broken by nothing more startling than the appearance, at the Haymarket, of Mr. John S. Clarke, the American comic actor. Mr. Clarke elects to rely on quite familiar impersonations. He has appeared this week as Dr. Pangloss, in the *Heir-at-Law*, and in *A Widow Hunt*, which is only a new name for Mr. Sterling Coyne's comedy,

*Everybody's Friend*. The second piece is that in which the now favourite American actor first acted in London, the time being 1867, and the place the St. James's Theatre. It is interesting to remember that Mr. Irving and Miss Ada Cavendish then appeared as representatives of secondary characters in the same play. Mr. Clarke became at once rather popular. Since then he has confirmed his hold over that section of the playgoing public which is not offended by extravagance. He has a funny face, an immense practice, and the tricks of the stage are at his fingers' ends. He plays what is really farce with the true farcical spirit, and he plays comedy so that one does not know it from farce. He has not much variety, but is persistently eccentric and perseveringly grotesque.

MR. W. CRESWICK has been acting Hamlet at the great Standard Theatre. We hear that the actor will before long assume the management of a suburban theatre—the "Park Theatre," in Camden Town: a pretty house, which has never thus far flourished very much, except when devoted to the art which is furthest from that of Mr. Creswick's—that of the agile Sara, sometime of the Alhambra.

MR. HENRY IRVING is accompanied on his provincial tour by Mr. T. Swinbourne, and Mr. Swinbourne plays the Ghost to the Hamlet of Mr. Irving.

MR. AND MRS. KENDAL have just been acting at Glasgow, where their performance in *A Scrap of Paper* was received enthusiastically.

ONE of the best organised companies now "starring" in the country is that known as the "Pygmalion and Galatea Company," because it is empowered to represent this and other favourite pieces of Mr. Gilbert's. The company has just finished a successful engagement at Leicester, where the acting of Miss Rose Leclercq as Galatea has been admired as much as elsewhere. This lady, who is perhaps deficient in the force often required for drama, and who is not at her best in every-day comedy, is very happily chosen as the representative of the poetical heroines of Mr. Gilbert's blank-verse plays. She is said to have made an excellent Vavir, in *Broken Hearts*. The company includes Mr. F. Marshall and Miss Florence Terry. The first, in *Pygmalion and Galatea*, plays Chrysos—the part made laughable by Mr. Buckstone in London; and Miss Terry acts sympathetically the part of Pygmalion's wife, of which Miss Roselle made so much at the Haymarket.

MR. TOOLE, who is now in Switzerland, will play in Manchester next week.

HERR BANDMANN is going back to Germany, and will play Hamlet, says the *Era*, in his native tongue, at Berlin.

The death is announced, at the age of thirty-nine, of Mr. George Beckett, the comedian.

THE Council of the Royal Dramatic College is making efforts to raise money. Some of our readers may like to know that the College exists for the support of twenty infirm and old actors and actresses. For lack of funds only thirteen are now in it, and these, it is feared, must leave unless more money is forthcoming. It is proposed that certain London and provincial theatres shall pledge themselves to give the institution an annual benefit, and the managers of some of these have just now signified their willingness to do so.

THE theatrical season in Paris is beginning. The Odéon Theatre has re-opened, though not with so interesting a programme as former managers used always to arrange for September 1. It was until lately the custom to begin the season with a new important drama, and with a one-act piece by an author of promise, and then, within a few days of the first of the month, to show what the newly-strengthened company could do in the habitual repertory. All this is changed. M. Duquesnel—the recipient of a subsidy and the occupant, rent-free, of one of the finest

theatres in Paris—closes one season with the one hundred and fiftieth performance of a piece, and begins another with the one hundred and fifty-first. In other words, the *Daniceff* is again before the audience of the Quartier Latin. Slight changes only have been made in the cast since we saw the piece here at the St. James's: slighter still since its last performance in Paris. The part of the Countess, played magnificently in London, Marseilles, and Lyons by Mdme. Fargueil, for whom it was in the first place written, is now resumed by the lady who has been accustomed to play it at the Odéon. But the Odéon has lost the distinguished young actor who played the Countess's son. He is succeeded by M. Regnier—no relation, indeed, of the famous ex-comedian of the Français and professor at the Conservatoire, but an actor who has been accepted as a good *jeune premier* at one of the second-rate theatres. He is out of place at the Odéon. The actor who represented the Serf in London and Mdle. Hélène Petit, the heroine, are condemned apparently to one of those endless repetitions which spoil artists, and against which, whether they are to be noticed on the Paris or on the London stage, we do not cease to protest.

M. CASTELLANO has reopened the Théâtre Historique by a first representation of *Marceau, ou les Enfants de la République*, a five-act play by Anicet Bourgeois and Michel Masson. The piece is really a reproduction. It dates from the year 1848, and was played at first for one night only—the “terrible days” of the Revolution having begun before the second evening, and theatrical representations being for the moment suspended. Its performance at the present time is perhaps chiefly remarkable for the appearance of the very young actor Chelles in the part of a priest, “qui ne porte pas l’habit.” The Parisian critics predict a brilliant future for the young man. He was first seen three years since, at the “Matinées Ballande,” and Ballande, the director of these now famous performances, drew the attention of the critics to M. Chelles. He afterwards went to Cluny, and has had a short engagement at the Gymnase; but the Français or the Gymnase will probably claim him before long.

Of the lighter pieces now played in Paris the *Princesse de Trebizonde* is perhaps the most talked about, but we hear that many visitors cannot find in a second visit the freshness or satisfaction of their first impression. The *Princesse de Trebizonde*, indeed, is hardly one of the pieces that might be expected to improve with time. Opéra-bouffe strikes at once, or strikes never. *Estelle et Némorin*, another piece of the same nature, has fallen flat on the first representation.

MDLLE. JEANNE GRANIER has returned to the performance of *La Petite Mariee*—Lecocq’s piece—at the Renaissance. Never, probably, was an actress better fitted with a part, or a part with an actress.

A NEW piece by M. Paul Ferrier will be brought out immediately at the Gymnase.

A DAUGHTER of Edouard Plouvier has lately made her first appearance on the Paris stage, at an unimportant theatre, and in a piece which could not retain possession of the boards. Plouvier was an author whose maturity did not fulfil the promise of his youth. We saw one of his last pieces—the *Salamandre*—at the Odéon, where it quickly failed. His talent was dead.

## MUSIC.

### THE BIRMINGHAM FESTIVAL.

(Concluding Notice.)

Birmingham : Thursday, August 31.

Niels Gade’s cantata *Zion*, the third of the novelties specially composed for the present festival, opened last night’s concert. Herr Gade, who con-

ducted the performance of his own work, is well known to musicians as the first of living Danish composers. Born at Copenhagen in 1817, his name first became known through his overture *Nachklänge an Ossian*, which in 1841 received the prize offered by the Copenhagen Musikverein, the judges being two no less eminent musicians than Ludwig Spohr and Friedrich Schneider. The work was soon afterwards produced under Mendelsohn’s direction at the Gewandhaus Concerts in Leipzig, and his reputation in Germany was at once established. On Mendelsohn’s death, Gade succeeded him as conductor of the Gewandhaus Concerts; but in 1848 he returned to his birthplace, where he has since resided, occupying himself with teaching, conducting, and composing. His chief works are eight symphonies, four concert-overtures, several large vocal works, among which the cantatas *Comala* and *Erlkönig’s Tochter* are probably the best known, and numerous smaller works, both vocal and instrumental. Gade’s style has considerable affinity with that of his friend Mendelsohn, of which, however, it is by no means a mere imitation. We find the same charmingly-finished workmanship, the same true artistic feeling. Nevertheless, it cannot be denied that Gade is a somewhat unequal writer; and I am hardly disposed to consider *Zion* one of his happiest efforts. The work consists of an introduction and three choruses, entitled “The Departure from Egypt,” “The Captivity in Babylon,” and “The Return—Prophecy of the New Jerusalem.” The music is laid out on a large scale, and with a view to those broad effects most suited for such a festival as the present. From the first to the last bar the hand of a true musician is to be traced; but there is little real inspiration in the cantata: it sounds like music written to order. An exception must, however, be made in favour of some isolated passages of great beauty, such as the last part of the first chorus, from the words “Like as a flock He hath gently led his people,” the introduction of No. 2, and the solo which commences the finale. As a whole, I expect to find *The Crusaders*, which will be given to-night, a work of decidedly higher value. The performance of *Zion* was excellent, the chorus sang with great spirit and finish, and the solo was given in his best style by Mr. Vernon Rigby. The rest of this concert consisted of a miscellaneous selection requiring no comment; neither is it needful to enlarge upon the performance of the *Messiah*, which has taken place this morning.

Friday, September 1.

Last night’s performance of Gade’s *Crusaders* fully justified the conjecture I made yesterday. The cantata is a work of genuine inspiration, in which the composer is heard at his very best. The subject is taken from Tasso’s *Jerusalem Delivered*, the original German text having been compiled by Carl Andersen, and the English version skilfully adapted by the Rev. J. Troutbeck. The work is divided into three parts, and contains in all twelve numbers, occupying about an hour and a quarter in performance. The first part, “In the Desert,” opens with a very characteristic chorus, “Flame-like the sand-waste glows,” depicting the sufferings of the Crusaders. Peter the Hermit (bass) comforts them with a solo, “Soon our God success will send us,” which is musically not very striking; it is followed by a most spirited martial song for Rinaldo (tenor) with chorus, “Shine, holy sun, shine on my trusty sword,” which is one of the most effective numbers of the work. The following prayer, “Father, from a distant land,” is in admirable contrast with the preceding, thoroughly devotional in tone, and bringing the first part of the cantata to an excellent conclusion. The whole of the second part, entitled “Armida,” is a masterpiece. It opens with a chorus of spirits summoned by the enchantress, “Silent, creeping so light,” of a most weird character, and instrumented with rare felicity. After a fine solo for Armida (mezzo-soprano), “They softly sleep,”

we reach what will probably be considered the gem of the whole work—the lovely chorus of Sirens, “The wave sweeps my breast.” Here melody, harmony and orchestration are alike admirable; indeed, it is not too much to call them perfect. The next number, which concludes the second part, is the scene of the attempted seduction of Rinaldo by Armida and his rescue, when on the point of yielding, by his hearing in the distance the hymn of the Crusaders, “Of Heaven the faithful soldier am I ever.” The whole of this scene is treated with masterly skill and great dramatic feeling; the music is, indeed, really delightful. Here the culminating point of the interest is reached; for the third part of the work, “Towards Jerusalem,” though containing much excellent music, must be pronounced as a whole inferior to the preceding. The performance of the entire cantata was again most excellent. The solos were given by Mdme. Trebelli-Bettini, Mr. Vernon Rigby, and Signor Foli, and both choir and orchestra did full justice to the music. Its reception by the audience which crowded the hall to the doors was most enthusiastic, the composer, who again conducted, being applauded with a warmth which he is not likely soon to forget.

This morning’s programme has been indeed a feast of good things. It opened with the *Last Judgment*, the best of Spohr’s three published oratorios. Taken as a whole, the performance was the finest I have ever heard in my life. It is only due to Sir Michael Costa to say that there was a refinement in the accompaniments which has at some other performances at this festival been painfully wanting; in this work the delicacy was all that could be wished, excepting that the player on the bass trombone seems quite unable to produce a piano, and blows forth incessantly in the most unfeeling way. Perhaps he thinks he shall be heard for his much speaking—he certainly is. Curiously enough, the only number in the work which went badly (the quartet and chorus “Blest are the departed”) was encored by the President, who would seem to have a partiality for music sung out of tune, as he also encored on Wednesday morning the worst-sung chorus in Macfarren’s oratorio, for which, however, the blame was largely due to the organ. The system which prevails at many provincial festivals of leaving the power of encoring with the President seems to be a very absurd one. Encores are a nuisance under all circumstances; but, if they are to be allowed, surely the matter should rest with the whole audience, and not with one gentleman who may either know nothing at all about music, or have very peculiar tastes. The solos in Spohr’s oratorio were sung by Mdle. Titiens, Mdme. Patey, Mr. E. Lloyd, and Mr. C. Tovey.

To the *Last Judgment* succeeded a highly interesting novelty—new at least for England—Wagner’s Scriptural scene, *The Holy Supper of the Apostles*, or, to give a more accurate translation of the original German title, “The Love-Feast of the Apostles.” This work, Wagner’s only contribution to sacred music, was written in 1847, and is therefore contemporaneous with *Lohengrin*. It is for male voices and orchestra, the first half of the work being intended for unaccompanied voices. The subject of the scene is taken from Acts iv. 23–31. We have first the meeting of the disciples, who greet one another in the name of the Lord. To them enter the Twelve Apostles, who announce that they are forbidden to teach in the name of Jesus of Nazareth on pain of death. All unite in prayer; the place is shaken where they are sitting, and the Holy Ghost descends upon them. The first half of the music, which is for unaccompanied voices, is of truly extraordinary complexity and difficulty of intonation; and the entry of the orchestra for the first time in the *finale*, depicting the shaking of the place, is of overpowering effect. The whole work shows that strong dramatic feeling which is Wagner’s chief characteristic; it is most

magnificent, though it may perhaps be open to the objection that it is ultra-dramatic for sacred music. It would be untrue to say that the performance was altogether satisfactory; still, considering its really enormous difficulty, we may fairly say that it was creditably sung. As it would have been absolutely impossible for unaccompanied voices to keep up the pitch during three long movements, they were supported by the organ. The result was not wholly satisfactory, as I understand the pitch of the organ has been recently lowered; consequently, through the whole festival it has seldom been properly in tune with the orchestra, and the effect has been frequently excruciating. The last movement of Wagner's work, in which the orchestra joined the voices, was excellently given, though I cannot help thinking the *tempo* was decidedly too slow.

The morning's concert concluded with Beethoven's Mass in C, wrongly entitled in the programme "Missa Solemnis," a name which belongs to the second, and greater, Mass in D. The "Kyrie" was most delightfully sung and played; and I was anticipating a great musical treat, when on the commencement of the "Gloria" I found that Sir Michael Costa had actually added trombone parts to the score, being apparently of opinion that Beethoven did not know how to write for an orchestra! Of such an outrage to art I dare not trust myself to speak; I will, therefore, only say that, like Naaman, I turned and went away in a rage, and am, consequently, not able to give any further details of the performance.

To night the festival will come to an end with Mendelssohn's *St. Paul*. Of this well-known oratorio it will be superfluous to speak; I will, therefore, only say that the solo parts are to be taken by Mdlle. Titiens, Mdme. Lemmens-Sherington, Mdme. Patey, Messrs. E. Lloyd and Rigby, and Signor Foli, and will conclude this article with a few general remarks.

On the whole, the festival of the present year may fairly be regarded, both as regards programmes and performances, as fully worthy of the reputation of Birmingham. It is true that the miscellaneous parts of the programmes might, from an artistic point of view, have been easily improved; but it is only fair, as I last week made a remark upon this subject, that I should put on record the defence of the committee. A gentleman to whom I spoke here on the matter answered me, "Well, you see, we have here to suit all tastes; we want to get as much money for our charity as possible; and there are many to whom 'Home, sweet home,' or 'O Nannie, will thou gang with me,' would be far more attractive than any classical music." This is certainly a satisfactory explanation, if not an entire justification, of some of the items which found their way into the programmes, giving them an appearance that reminds one of nothing so much as those patchwork counterpanes which our grandmothers delighted to work. By its production of novelties Birmingham has this year added to our *répertoire*, in Cowen's *Corsair*, Macfarren's *Resurrection*, and Gade's *Crusaders*, three valuable works, which are likely to live. If *Zion* and the *Holy Supper* have not the same popularity, the reason must be sought in the works themselves, the first being somewhat too uniform in tone, and the second certainly too difficult, to be likely to obtain frequent hearing. The singing of the Birmingham chorus has been in general excellent. It was less good on Tuesday than it has been since; but this is to be accounted for by the fatigue resulting from a rehearsal of some eleven hours on the Monday. It would be well if the committee could modify this arrangement at future festivals. One rehearsal with orchestra of five large and important works in the same day cannot produce a satisfactory result. However well the chorus may have sung the music with the piano, the effect of the full band is so different that at first the voices are liable to be put out by the novel accompaniment.

It has been suggested by a contemporary that two days instead of one should be devoted to rehearsal; and it would certainly be well if this suggestion could be carried out. Of the coarseness of the band, which is not their own fault, I have already spoken, and therefore need not dwell upon it again.

It is satisfactory to hear that the financial results of the Festival are very good, the gross receipts having amounted to 14,285*l.* 10*s.* 3*d.*

EBENEZER PROUT.

FELICIEN DAVID, the well-known French composer, died on the 29th ult. at the age of sixty-six. He was born at Cadenet (Vaucluse) on April 3, 1810; he entered the Conservatoire of Paris in 1830, and studied under Lesueur, Féris, Benoist, and Reber. His most popular work, the symphony entitled *Le Désert*, was produced in 1844, and his *Christophe Colombe* in 1847. He also composed the following operas—*La Perle du Brésil* (1851), *Herculanum* (1859), *Lalla Roukh* (1862), and *Le Saphir* (1865). In 1869 he was elected successor at the Institute to Hector Berlioz.

THE Bristol Triennial Festival will be held on October 17, 18, and 19 this year, under the conduct of Mr. Charles Hallé, who takes down his band of eighty performers. The services of the following vocalists have been secured for this occasion:—Mdlle. Titiens, Mdme. Edith Wynne, Mdlle. Albani, Mdme. Trebelli-Bettini, Mdme. Patey, Mr. E. Lloyd, Mr. Harper Kearton, Mr. W. H. Cummings, Herr Behrens, and Mr. Maybrick. The chorus will be supplied by the Bristol Festival Choir. The programme will be as follows:—

"Tuesday morning, October 17, Mendelssohn's *Elijah*; evening, Verdi's *Requiem*, and a miscellaneous selection, including Mozart's 'Jupiter' symphony, and the overture to *Oberon*. Wednesday morning, *Israel in Egypt* (on this occasion the chorus will be increased to 500, in order to give due effect to the grand double choruses); evening, a miscellaneous selection, including Beethoven's 'Pastoral' symphony, and the overtures to Wagner's *Tannhäuser*, Spohr's *Jessonda*, and Mendelssohn's *Hebrides*. Thursday morning, Spohr's *Fall of Babylon*, and Beethoven's *Eugedi*; evening, Mendelssohn's *Hymn of Praise*, and a miscellaneous selection. On Friday morning the Festival will be brought to a close with the performance of Handel's *Messiah*."

It is reported that arrangements have been made for the production in its entirety of Wagner's "Ring des Nibelungen" at Munich, in the months of August and September next year, in addition to the separate performances to be given at that place of *Siegfried* and *Götterdämmerung*, in the months of April and June respectively. The report, however, appears to lack confirmation, and is reproduced by the *Musikalischer Wochenschatz* "with reserve."

SOME part of Wagner's Trilogy (probably the *Walküre*) will also be shortly produced at the Leipzig Theatre.

ACCORDING to published accounts the Musical Festival lately held at Antwerp appears not to have realised the expectations of its promoters, either as regards the amount of public support received, or the merits of the performance, which latter has been somewhat severely criticised in some Continental journals.

GUSTAV SCHMIDT, of Leipzig, has been appointed by the Grand Duke of Hesse Darmstadt Music Director of the Court for life, and has been decorated at the same time with the Cross of the Order of Philip the Gracious.

THE death has been recently announced of Luigi Biscardi, composer and organist, and prior of the Abbey of Monte Cassino.

THE talented flautist Louis Joseph Coninx died at Paris, in his seventy-third year, on August 19 last.

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